



R O Y A L

COLLEGE

OF MUSIC

London

RCM YOUTH BRASS

Monday 15 April 2024, 6.30pm

Amaryllis Fleming Concert Hall

RCM YOUTH BRASS

Monday 15 April 2024, 6.30pm | Amaryllis Fleming Concert Hall

The RCM welcomes the RCM Youth Brass, a group of talented young players from across London. Following two days of inspiring workshops with the Head of Brass and RCM musicians, these brass players of the future present a musical journey from around the world with pieces specially arranged by top trumpeter and RCM alumnus Ryan Linham.

RCM Youth Brass

Amos Miller conductor

R Strauss (arr Ryan Linham)
(1864–1949)

Vienna Philharmonic Fanfare TrV 248

Trad (arr Ryan Linham)

Sakura

Narro (arr Ryan Linham)
(1873–1948)

España cañí

Grieg (arr Ryan Linham)
(1843–1907)

Homeward from Lyric Pieces op 62

Trad (trans Grainger, arr Ryan Linham)

Blow Ye Bully Boys, Blow

Gardel (arr Ryan Linham)
(1890–1935)

Tango

Ryan Linham
(b 1991)

A Trip to the States

INTERVAL



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Programme details correct at time of going to print.

In the second part of this concert the RCM's finest prizewinning brass players perform music for a magnificent competition final adjudicated by Ruth Molins. The winner will be announced after the last performance.

RCM Prizewinners: **Katie Bannister** trumpet **David Wheeler** horn
Meggie Murphy trombone **Gavin Johnson** tuba

Libby Foxley historical trumpet **Kumi Matsuo** piano **Ruth Molins** adjudicator

Stanley Friedman (b 1951)	Solus	15'
	<i>i Introduction</i>	
	<i>ii Furtively</i>	
	<i>iii Scherzando and Waltz</i>	
	<i>iv Fanfare</i>	

R Schumann (1810–1856)	Adagio and Allegro op 70	9'
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Krol (1920–2013)	Laudatio	5'
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James M David (B 1978)	Secure. Contain. Protect	
	<i>i SCP-882: Machine God</i>	5'

Rachmaninov (1873–1943)	Cello Sonata op 19 transcribed for trombone	
	<i>iii Andante</i>	6'

Rodney Newton (b 1945)	Capriccio	10'
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Øystein Baadsvik (b 1966)	Frugg	5'
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During adjudication, Libby Foxley, winner of the Michael Laird Prize for Historical Brass Performance, will perform a selection of works.

Fasch (1688–1758)	Trumpet Concerto in D major	6'
	<i>i Allegro</i>	
	<i>ii Largo</i>	
	<i>iii Allegro</i>	

Haydn (1732–1809)	Trumpet Concerto in E flat major	
	<i>ii Andante</i>	4'

Trad/Ralph Dudgeon (arr Foxley/Francis) (b 1948)	Variations on Yankee Doodle	3'
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RCM Youth Brass

Trumpet/Cornet

Oliver Dinnell Clark
Reuben Smith
Erin Smith
Nadia Vetter
R'wan Robertson-Yebovi
Toby Smith

Tenor horn

Eren Aslan
French Horn
Lillia-Rose Pirie
Jack Cullen
Baritone Horn
Sophie Chiappetti

Trombone

Amaia King
Rhys Clarke
Kaelan Hooper
Daisy Hogan
Alex Holford (bass)

Tuba

Albert Sparks
Belinda Mendes da Costa

RCMJD

Since its inception the RCM Junior Department has evolved to meet the musical needs of its students and adapted to the changing educational and musical landscape. RCMJD provides a programme designed to prepare students for musical life in the 21st century, aiming to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession.

This academic year over £225,000 of bursary support is being accessed by families where there is the most need furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. Around 350 five to 18 year olds currently attend RCMJD often travelling to the College from as far afield as the Channel Islands, Germany, Wales, Yorkshire and East Anglia. For more information about RCMJD please visit www.rcm.ac.uk/junior.

RCM Sparks

The RCM's learning and participation programme, RCM Sparks, has been providing inclusive opportunities for young people to engage with music education since 2007. RCM Sparks provides opportunities where it is needed the most, running hundreds of workshops and live music experiences each year. Its focus is on children, young people and families from low income households, underrepresented groups in higher education and children and young people with disabilities. For more information about RCM Sparks please visit www.rcm.ac.uk/sparks.

Amos Miller

Amos Miller studied trombone at the Royal Academy of Music and completed the jazz course at the Banff Center for the Arts in Canada. He is a founder member of internationally acclaimed Onyx Brass, and has combined the post of principal trombone with the Royal Ballet Sinfonia with a busy freelance career. He has worked as guest principal trombone with the London Philharmonic, London Symphony, Philharmonia, BBC Symphony, English National Opera and Royal Opera House orchestras amongst others. He has also worked with esteemed conductors such as Bernard Haitink, Sir Colin Davis, Marin Alsop, Sir Simon Rattle, and Sakari Oramo amongst others. He has played on numerous film soundtracks including *Lord of the Rings* and *Harry Potter* and has accompanied a range of popular music stars including Kylie Minogue, Chaka Khan and Jarvis Cocker. Amos is the co-author of *Time Pieces for Trombone* (ABRSM), the author of *A New Tune a Day for Trombone* (Boston Music Company).

Katie Bannister

Inspired by the sound of marching brass bands, Katie Bannister was introduced to the cornet at primary school in her home town in the West Pennines before moving to the trumpet. Katie studied for two years at the junior RNCM in Manchester which aided the transition to the world famous Chetham's School of Music. During this time she performed with the National Youth Orchestra of Great Britain around the UK and Germany with various soloists including Nicola Benedetti. Having graduated with a first class honours degree from the RCM as a Michael Quinn award holder, she is continuing her studies as a Master's scholar studying with James Fountain, Jason Evans and Kate Moore. Katie recently played in masterclasses with Gustav Melander and Wim Van Hasselt. She has worked with several orchestras including the London Symphony, Philharmonia, BBC Philharmonic and the Royal Philharmonic. She has appeared as guest principal with the London Sinfonietta.

David Wheeler

David Wheeler is in his first year of a Master's at the RCM studying with Diego Incertis-Sanchez, Tim Jones and John Ryan. David began playing the horn when he was eight years old and continued learning whilst pursuing a medical degree at Imperial College London. After completing his degree at Imperial in July 2023, he left the medical profession to pursue his dream of playing the horn professionally, starting this journey at the RCM. At the RCM he has played with the RCM Philharmonic and RCM Symphony Orchestra.

Meggie Murphy

Meggie Murphy is studying for a Master's degree at the RCM with Lindsay Shilling, Byron Fulcher, Matthew Knight, Becky Smith and Amos Miller. Meggie was a former Elton John Scholarship holder at the Royal Academy of Music, where she completed her undergraduate degree studying with Matthew Gee, Peter Moore, and Ian Bousfield. In 2020 Meggie was a finalist in the brass category of the BBC Young Musician. In 2021 she won the Musicians' Company Brass Ensemble prize with the Solis Trio. Meggie went on to win a place on the Philharmonia's MMSF Fellowship Programme (2022/23) and the Liverpool Fellowship scheme (2023/24). She has worked with orchestras including the Royal Philharmonic, London Symphony, Philharmonia, BBC Symphony, BBC Scottish Symphony, Royal Liverpool Philharmonic and English National Ballet. Meggie was recently awarded the Munster Trust Derek Butler Award for her future studies at the RCM as well as the LSO Conservatoire Scholarship.

Gavin Johnson

Born on the rural west coast of Scotland, Gavin began playing tuba at the age of twelve, after that he started studying with Tony Swainson, former Principal Tuba of the BBC Scottish Symphony Orchestra, at the Junior Royal Conservatoire of Scotland. Between 2018 and 2022 Gavin studied full time at the Royal Conservatoire of Scotland winning the David James Chamber Prize and was runner up in the Governors' Recital Prize for Brass. Gavin graduated from his Bachelor's degree under the tutelage of Andrew Duncan (BBCSSO) Craig Anderson (Scottish Opera and Scottish Ballet) and David Dowell (former Scottish Opera and Scottish Ballet) in 2022. During that time Gavin played with the BBC Scottish Symphony Orchestra and in numerous concert halls such as the Royal Albert hall and the Stravinsky Auditorium in Montreux, Switzerland. Gavin is currently studying for a Master's at the RCM with Pete Smith, Dan Trodden and Sasha Koushk-Jalali.

Libby Foxley

Libby Foxley is currently studying for a Master's at the RCM as a Herbert Samuel Award holder. She previously studied at the Royal Birmingham Conservatoire, obtaining first class honours and receiving the Clarence Myerscough 20th Anniversary Award and the Alfred Corfield Trumpet Prize. Libby has played with many RCM ensembles such as the Symphony Orchestra, Brass Ensemble and Baroque Orchestra. Libby was the winner of the 2023 RCM Solo Brass Competition. Outside her studies, Libby has performed with the National Symphony Orchestra in Ireland, Birmingham Opera Company, the Bath Festival Orchestra and many others. Libby is especially passionate about historical performance and has learnt to play various historical instruments including the Baroque trumpet and keyed bugle. She has played with numerous period instrument groups including the Musical and Amicable Society, the Bristol Ensemble, Opera Holland Park and the Orchestra of the Age of Enlightenment.

Kumi Matsuo

Kumi Matsuo is a versatile solo pianist, chamber musician, and accompanist. She is winner of the fifth Louisiana International Piano Competition and the sixth Isidor Bajic International Piano Competition. After graduating from the Toho Gakuen School of Music, she moved to London for her further study at the RCM where she gained an Artist Diploma and a Master's with distinction. Her study was generously supported by the Charles Napper Award, the Russell Gander Award and the Rohm Music Foundation. During her study at RCM, Kumi performed Ravel's Piano Concerto for Left Hand with RCM Sinfonietta conducted by Peter Stark, Schnittke's First Concerto Grosso with RCM Chamber Orchestra under Vladimir Jurowski and Prokofiev's Third Piano Concerto with RCM Symphony Orchestra conducted by Martin André. She is now a member of staff at the RCM, working as a duo coach to the String Faculty, as well as accompanying other instruments.

Ruth Molins

Ruth Molins read music at the University of York where she achieved first class honours and studied trombone with Robert Burtenshaw. Ruth was awarded a scholarship for postgraduate study at the Royal Academy of Music under the tutelage of Dudley Bright and Denis Wick. During her time at the Academy Ruth was a member of the Gustav Mahler Jugend Orchester. Ruth gained an LRAM teaching diploma, a postgraduate diploma in trombone with distinction, the prestigious DipRAM for outstanding performance and was awarded the Vice Principal's Award. Ruth enjoys a varied career as a busy freelance trombonist and works regularly with the Royal Philharmonic Orchestra, BBC Symphony Orchestra, BBC Concert Orchestra, Orchestra of the English National Opera, City of London Sinfonia, London Chamber Orchestra, London Mozart Players and London Sinfonietta. Ruth frequently takes part in education and participation. She is an experienced and dedicated trombone teacher. Alongside her role at the RCM Junior Department, Ruth also enjoys working with talented young musicians at the Purcell School.

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www.rcm.ac.uk/support

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes Martenot, and from striking brass fanfares to virtuosic piano candenzas, *Turangalîla* is a tour de force that truly engages the senses.

Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Use the code MARCH50 when booking before 1 April to receive a 50% discount. Tickets available from the Southbank Centre website, www.southbankcentre.co.uk

RCM CHAMBER MUSIC

Tuesday 16 April, 1.05pm

Performance Studio

Medtner (1880–1951)	Sonata Reminiscenza op 38	13'
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Kiki Deng piano

Handel (1685–1759)	Tornami A Vagheggiar	6'
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Paladilhe (1844–1926)	Psyche	3'
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C Schumann (1819–1896)	Liebst Du Um Schonheit	2'
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Sondheim (1930–2021)	The Glamorous Life	4'
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Josephine Shaw soprano
George Campbell piano

R Schumann (1810–1856)	Waldszenen op 82	20'
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- i* *Eintritt (Entry)*
- ii* *Jäger auf der Lauer (Hunters on the Lookout)*
- iii* *Einsame Blumen (Lonely Flowers)*
- iv* *Verrufene Stelle (Haunted Place)*
- v* *Freundliche Landschaft (Friendly Landscape)*
- vi* *Herberge (Wayside Inn)*
- vii* *Vogel als Prophet (Bird as Prophet)*
- viii* *Jagdlied (Hunting Song)*

Huan Zhang piano

Upcoming Events

RCM CHAMBER MUSIC: ARTIST DIPLOMA SHOWCASE

Wednesday 17 April 6pm

Performance Hall

Repertoire to include:

Chopin Scherzo no 1 in B minor op 20

Enescu Menetrier from Impressions d'enfance

R Clarke Two Songs

Elwyn-Edwards Mae Hiraeth yn y Môr

R Schumann Faschingsschwank aus Wien op 26

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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RCM CHAMBER MUSIC: ARTIST DIPLOMA SHOWCASE

Wednesday 17 April, 6pm

Performance Hall

Chopin (1810–1849)	Scherzo no1 in B minor op 20	10'
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Svyatoslav Egorov piano

Enescu (1881–1955)	Menetrier from Impressions d'enfance	3'
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Esther Park violin

R Clarke (1886–1979)	Two Songs	8'
	<i>i</i> <i>Lethe</i>	
	<i>ii</i> <i>Seal Man</i>	

Elwyn-Edwards (1918–2012)	Mae Hiraeth yn y Môr	3'
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Dafydd Jones tenor
Emily Hoh piano

R Schumann (1810–1856)	Faschingsschwank aus Wien op 26	9'
	<i>iv</i> <i>Intermezzo</i>	
	<i>v</i> <i>finale</i>	

Kiki Deng piano

Beethoven (1770–1827)	Cello Sonata no 5 in D major op 102 no 2	7'
	<i>i</i> <i>Allegro con brio</i>	

Fangning Dong cello
Tian Chen piano

Brahms (1833–1897)	Horn Trio in E flat major, op 40	8'
	<i>i</i> <i>Andante</i>	

Hanji Fan violin
Yaoqi Tang horn
Mengxue Liang piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 23 April, 1.05pm

Performance Studio

Repertoire to include:

Takemitsu Rain Tree Sketch II

Grieg Violin Sonata no 2 op 13 in G major

Ilayda Deniz Oguz Prelude

Prokofiev Sonata no 2 in D minor op 14

Bartók Contrasts, Sz 111

Tickets: Pay What You Can

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COMPOSITION FOR SCREEN SHOWCASE

Thursday 18 April 2024, 7.30pm | Britten Theatre

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Thursday 18 April 2024, 7.30pm | Britten Theatre

The Showcase is dedicated to Samy Qoraiche-Sahraoui, an RCM Composition for Screen student who sadly and unexpectedly passed away in March 2024.

Leif Tse, Sam Scheer and Thérance Guillaume conductors

Matthew Phillips West
(b 1981)

Taxiplasm

Ka Youn Yoo
(b 2000)

Tiger Hunter

Sophia Bass
(b 1996)

Advent

Thérance Guillaume
(b 1995)

Trail of Light

Toby Longhurst
(b 1999)

The execution of Lady Jane Grey

Sobhan Afsarianmohassel
(b 1985)

Nostalgia

Jelly Chen
(b 1999)

Ghost of Tsushima

Blazej Mokrzak
(b 2000)

A Vampire Eulogy

Leah Tatjana
(b 1999)

African Starscape

INTERVAL

Joel Ofori (b 1999)	Salvation
Isin Eray (b 1982)	Istanbul
Yi Zeng (b 1986)	Tessa
Jeremy Velez (b 1996)	Kisah Kasih
Joshua Urben (b 1998)	Escape
Pierre Catherine-Buffer (b 2002)	Machinations
Yiti Wu (b 1998)	Ice Rink
Yaor Jacob (b 1994)	Popeye

RCM Composition for Screen alumni are working throughout the film industry in both Hollywood and the UK, and hold numerous accolades including BAFTA, Grammy, Golden Globe and Academy awards. This evening hear music by current RCM composers as it's meant to be experienced – performed live to new films by young producers, projected above the orchestra in the Britten Theatre.



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Violin I

Lily Harwood
Amy-Jo Gilbert
Homan Woo

Violin II

Michelle Kolesnikov
Manon Ballet
Alexandra Peel

Viola

Laura Young
Hugo Svensson

Cello

James Dew
Carlos Villa Contreras

Double Bass

Sam Lee

Flute

Viviane Ghiglino

Oboe

Wai Sum Leung

Clarinet

Ricky Ng

Bassoon

Liam Slabbert

Saxophone

Lydia Cochrane

Horn

Henry Lok

Trumpet

Josie Sleigh

Trombone

Joseph Bourmes

Percussion

Juho Hwang

Harp

Milly Chan

Personnel correct at the
time of going to print.

*Italics denote section
principals.*

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ORCHESTRAL MASTERWORKS

Thursday 18 April 2024, 6pm

Amaryllis Fleming Concert Hall

Alex Mackinder, Michal Oren and Frank Zielhorst conductors

Sirocco Duo

RCM Philharmonic

ORCHESTRAL MASTERWORKS

Thursday 18 April 2024, 6pm | Amaryllis Fleming Concert Hall

Alex Mackinder, Michal Oren and Frank Zielhorst conductors

Sirocco Duo

RCM Philharmonic

Bax (1883–1953)	Christmas Eve (revised version)	18'
Britten (1913–1976)	Four Sea Interludes from Peter Grimes op 33a <i>i Dawn</i> <i>ii Sunday Morning</i> <i>iii Moonlight</i> <i>iv Storm</i>	17'
Jasper Eaglesfield (b 2001)	Many Hands in High Places (world premiere)	10'



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The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In three-day intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soesterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

The RCM Philharmonic performs two atmospheric 20th-century British scores. Bax's tone poem *Christmas Eve* is a call for the peaceful spirit of Christmas to be felt year-round, described by Bax as evoking 'the sharp light and frosty stars and an ecstasy of peace'. Bax, a prolific British composer of orchestral, film, choral, chamber and solo piano works, had a great affinity for Ireland where he spent much time. He composed *Christmas Eve on the Mountains* whilst in Dublin. The piece has its origins in the Irish countryside, as Bax himself explained: 'The motif of the tone poem occurred to me whilst wandering one evening last summer in the beautiful and legended Glean na Smól in County Dublin.' The piece was given its first performance in 1913. After revision in 1921, it was re-named *Christmas Eve* and not performed until 1979, after the composer's death.

The renowned opera *Peter Grimes* by RCM alumnus Benjamin Britten was composed on a commission from the Koussevitzky Foundation. Its premiere in 1945 was at Sadler's Wells, London. The work's inspiration came from Suffolk poet George Crabbe's (1754–1832) poem, *The Borough*, which told of the lives of inhabitants of an English seaside village. The protagonist is a tormented fisherman who faces isolation and social stigma in a small coastal community, ultimately leading to his tragic downfall. The *Four Sea Interludes* consists of orchestral music from the opera which was published separately and frequently performed as an orchestral suite. The *Interludes* provide different musical portraits of the presence of the sea that surrounds and dominates life in the Borough.

To conclude the concert, the orchestra performs a world premiere by RCM competition-winner Jasper Eaglesfield. *Many Hands In High Places* is a concerto for two percussionists and orchestra. Formed in one continuous movement, two diametrically opposed sections and an intense, dramatic cadenza push the percussionists to their technical and musical limits.

Alex Mackinder

Alex Mackinder is studying for a Master's in orchestral conducting at the RCM, having previously received a Master's in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, recent engagements include assisting Ryan Bancroft at the BBC National Orchestra of Wales in works by Schumann and Mahler, and the world premiere of Anian Wiedner's Violin Concerto with the RCM Philharmonic. He is the Founder and Artistic Director of The Sirius Orchestra, an ensemble that brings students from London's major music conservatoires together. Concerts this season have featured Strauss' *Metamorphosen*, Beamish's Saxophone Concerto no 2 and Schumann's Symphony no 3, whilst forthcoming concerts this season will feature Sibelius' Symphony no 2 and Dvořák's Cello Concerto.

Michal Oren

Michal Oren is an award winning conductor and clarinetist from Tel-Aviv, Israel. She is currently studying for her Master of Performance in orchestral conducting at the RCM with a full scholarship. She was awarded distinction for her two Bachelors of Music in orchestral conducting and clarinet performance from the Buchmann-Mehta School of Music at the Tel Aviv University. Michal won first prize in the International Academy and Competition of Orchestra Conducting in Estoril (2023) and the Buchmann-Mehta School of Music conducting competition (2020). Recently, she won the second prize in the International Orchestral Conducting Competition Universidad de Almeria (2023). She is a Victor and Lilian Hochhauser Scholar, Residence Music Scholar of the Robert Anderson Trust, and since 2015, a scholar of the America-Israel Cultural Foundation. Michal is also the founder and musical curator of the Museum Orchestra of the Petach-Tikva Museum of Art in Israel.

Frank Zielhorst

Frank Zielhorst enjoys an international career as a conductor and educator. He held the position of Principal Conductor of Sinfonia Viva in Derby and served as Young Conductor in Association with the Bournemouth Symphony Orchestra. Frank works regularly with the Bournemouth Symphony Orchestra, Britten Sinfonia, BBC National Orchestra of Wales, Ulster Orchestra, the Residentie Orchestra The Hague, the Prague Symphony Orchestra and the Orquestra Clássica do Sul. He enjoys a special relationship with BSO Resound, a professional disabled-led ensemble. Frank has been appointed guest teacher for orchestral studies at the RCM and musicianship tutor at the Yehudi Menuhin School. He regularly conducts the student orchestras at the Leeds Conservatoire and the Guildhall School of Music and Drama. Frank devotes a large portion of his time to education and outreach work with Sinfonia Viva and the Bournemouth Symphony Orchestra. Frank works as a peripatetic teacher at Sharnbrook Academy in Bedford and runs his own private music academy in Northwood, London.

Sirocco Duo

Formed in November 2021, the Sirocco Duo consists of Toril Azzalini-Machecler and Isaac Harari, two percussionists studying at the RCM. Having met at various competitions including the 2020 BBC Young Musician category final, they began their collaboration when both players were picked to take part in the prestigious World Percussion Group. Since the duo's debut recital, sponsored by the Cherubim Music Trust, Sirocco has appeared at Cuckfield Festival in West Sussex, the RCM Crees Lecture, and multiple RCM concerts including a headline show at the 2023 RCM Chamber Festival. Nurturing a strong interest in new music, the duo has performed at St Giles Cripplegate and released a recording with the experimental music label State 51 as part of the contemporary ensemble Rothko Collective. As well as being keen arrangers and composers, the duo often collaborates with the RCM Composition Faculty including premiering and recording Jack Ledger-Dowse's *Sylvan Fantasy* in 2022.

Jasper Eaglesfield

Jasper Eaglesfield is currently in his final year of studies in composition at the RCM under the tutelage of Kenneth Hesketh, Jonathan Cole, and Mark-Anthony Turnage as a Big Give Scholar. He has won the RCM Large Ensemble Composition Competition twice in 2022 and 2023. Prior to the RCM, he studied composition for four years with David John Roche, receiving additional guidance from composers including Tom Coult, Edmund Finnis, and David Horne. From 2015 to 2019 Jasper was a member of the Britten Sinfonia Academy and in 2020 he was a composer for the National Youth Orchestra of Great Britain. Jasper has worked with many ensembles and companies including the Bristol Ensemble, Britten Sinfonia, Brodsky Quartet, Explore Ensemble, Fidelio Trio, and the English National Ballet School in venues such as St George's Bristol, the Barbican Centre, the Fitzwilliam Museum, Conway Hall, and Cambridge University. In 2019, Jasper won the Sound World Young Composers' Prize and in 2023 he was winner of the audience prize for the Clements Prize for Composers.

Royal College of Music

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The RCM would like to thank the following orchestral coaches:

Amos Miller (brass)

David Hockings (percussion)

Violin I

Nellie Whittam
 Aries Chow
 Ugne Zuklyte
 Theo Elwes
 Maya de Souza
 Yixuan Ren
 Zoe Hirst
 Christopher Sanderson
 Emma Demetriades
 Kseniia Kalugina
 Ankit Tripathi
 Maria Panczyk

Violin II

Joseph MacDonald
 Gabriella Bavetta
 Betania Johnny
 Ayana Jaycox
 Gabriela Balcerek
 Alma Balazs
 Antigone Hourt
 Sophie Jobanputra
 Shlomo Levy
 Kim Hua
 Adam Skelton
 Volodymyr Romanenko
 Maria Niskova
 Pendo Masote
 Emily Ames

Viola

Joseph Berry
 Rocio Ortega Lopez
 Shay Dyer
 Katharine Wing
 Scott Storey
 Izzy Nettle
 Jimena Barrio-Briones
 Norea Quirijnen

Cello

Iza Stefanska
 Alina Maries-Reim
 Filippo Ramacciotti
 Madeleine Napier
 Remy Segrott
 Vivian Tupker
 Edward Chio
 Daniel Yiu
 Baiyu Tong

Double Bass

Davide Scafarto
 Nathan Perry
 Mafalda Ribeiro
 Aiyana Rennie
 Gwen Reed
 Tom Morgan

Flute

Matthew Bottaro
 Leah Hallinon
 Enya Bowe (pic)

Oboe

Annabelle Pizzey
 Jane Sullivan
 Alexander Franklin (cor)

Clarinet

Jasper Perry
 Alice Dilley (E flat)
 Siena Barr (bass)

Bassoon

Joe Lyndley
 Janice Chui
 Phoebe Masters (contra)

Horn

Tom Hutchison
 Derry Sowinski
 Jack Bradley-Buxton
 Amelia Lawson
 Elias Giulivi

Trumpet

Eoin O’Gorman
Euan Scott
 Ucheena Cohen-Shah
 Isaac Holt

Trombone

Ed Simons
 Max Pritchard
 Jonathan Lovatt (bass)

Tuba

Connor Gingell

Timpani

Julie Scheuren

Percussion

Kian Hsu
 Lewis Blackwood
 Mariella Bromfield
 Sophie Stevenson

Harp

Ian Lim

Celeste

Thomas Luke

Organ

Matt West

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 time of going to print.

Italics denote section
 principals.

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www.rcm.ac.uk/support

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes Martenot, and from striking brass fanfares to virtuosic piano canenzas, *Turangalîla* is a tour de force that truly engages the senses.

Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Use the code MARCH50 when booking before 1 April to receive a 50% discount. Tickets available from the Southbank Centre website, www.southbankcentre.co.uk

MUSIC IN THE MUSEUM

Friday 19 April, 12.30pm

Museum Gallery

JS Bach
(1685–1750)

Lute Suite no 1 BWV 996 8'
i Praeludio: Passaggio – Presto
ii Allemande
iii Courante
iv Sarabande
v Bouree
vi Gigue

Haley Kwai harp

Gregory Wanamaker
(b 1968)

Duo Sonata 10'
i Departure
ii Elegy
iii Scherzo
iv Arrival (Blues)

Christian Hoddinott clarinet
Paynor Tsate saxophone

Doráti
(1906–1988)

Sonata per Assisi, 5 pieces for 2 flutes 8'
iv Capriccio
v Notturmo

Viviane Ghiglino flute
Lucy Rowan flute

Martinů
(1890–1959)

Duo No. 1 for violin and cello H.157 14'
i Preludium: Andante moderato – Poco vivo
ii Rondo. Allegro con brio

Waiying Law violin
Him Chan cello

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 23 April, 1.05pm

Performance Studio

Repertoire to include:

Takemitsu Rain Tree Sketch II

Grieg Violin Sonata no 2 op 13 in G major

Ilayda Deniz Oguz Prelude

Prokofiev Sonata no 2 in D minor op 14

Bartók Contrasts, Sz 111

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



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R O Y A L

COLLEGE

OF MUSIC

London

ORGAN INTERLUDES:

CHINGYAN LO

Friday 19 April, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES : CHINGYAN LO

Friday 19 April, 6pm, Amaryllis Fleming Concert Hall

Tournemire (1870–1939)	Fantasie sur le Te Deum et Guirlandes Alleluiatiques	6'
Ritter (1811–1885)	Organ Sonata no 3 op 23	19'
Liszt (1811–1886)	Les preludes <i>i Andante – Andante maestoso</i> <i>ii L'istesso Tempo 'Love'</i> <i>iii Allegro ma non troppo – Allegro tempestoso 'Storm'</i> <i>iv Un poco più moderato – Allegretto pastorale 'Pastoral picture'</i> <i>v Allegro marziale animato – Andante maestoso 'Triumphal finale'</i>	18'

Chingyan Lo organ



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Chingyan Lo

Chingyan Lo is a postgraduate student at the RCM currently studying for her Master of Music in Organ Performance, under the tutelage of Charles Andrews, Martin Ford and Martin Schmeding. Previously to her studies at the RCM, Chingyan graduated with a Bachelor of Arts in Music from Baptist University in Hong Kong. A keen performer, she has previously given recitals at venues including Southwark Cathedral, and she currently holds the position of Organ scholar at St Margaret's Church in Lee, London. Upcoming recitals will include performances at Stanborough Park Church, Watford, and United Reformed Church in Mortlake. Alongside her live performance work, Chingyan also regularly uploads videos to her YouTube channel, Chambiorganist.

UPCOMING EVENTS

RCM CHAMBER MUSIC

Tuesday 23 April, 1.05pm

Performance Studio

Repertoire to include:

Takemitsu Rain Tree Sketch II

Grieg Violin Sonata no 2 op 13 in G major

İlayda Deniz Oguz Prelude

Prokofiev Sonata no 2 in D minor op 14

Bartók Contrasts, Sz 111

Tickets: Pay What You Can

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RCM AT ST. MARY ABBOTS

Friday 19 April, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

R Schumann (1810–1856)	Fantasiestücke op 12	19'
	<i>i Des Abends</i>	
	<i>ii Aufschwung</i>	
	<i>iii Warum?</i>	
	<i>iv Grillen</i>	
	<i>v In der Nacht</i>	
	<i>vi Fabel</i>	
	<i>vii Traumes Wirren</i>	
	<i>viii Ende vom Lied</i>	

Berniya Hamie piano

Tchaikovsky (1840–1893)	Dumka op 59	9'
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Grace Dong piano

Moeran (1894–1950)	String Quartet in A minor	22'
	<i>i Allegro</i>	
	<i>ii Andante con moto</i>	
	<i>iii Allegro vivace</i>	

Sunrise Serenade

Zhi Hsuan Lim violin

Xiongyufan Miao violin

Anthony Ip viola

Jennifer Hui cello

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 26 April, 1.05pm

St Mary Abbots Church

Repertoire to include:

Suk Píseň lásky op 7

Schubert Piano Trio in B flat major D898

Prokofiev Sonata in C Major for Cello and Piano, op 119

Saint-Saëns Danse Macabre (for string quartet)

Donations welcomed

ROYAL COLLEGE OF MUSIC

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*

Saturday 20 April 2024, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00

- 3.15 String Trio (Stephanie Tress *tutor*)
Khloe Capalad *violin* Jackie He *viola* Emily Price *cello*
Schubert String Trio in B flat major D471 *i Allegro* 7'
- 3.30 Duo (Gamal Khamis *tutor*)
Eliza De Silva *violin* Hanhan Qui *piano*
Brahms FAE Sonata *iii Scherzo in C minor* 6'
- 3.45 String Quartet (Stephanie Tress *tutor*)
Zachary Lam, Lucia Rapisarda Okamoto *violin*
Rosie Rodriguez-Vasilliou *viola* Alma Silvera *cello*
Mendelssohn String Quartet no3 in D major op44 no1
i Molto allegro vivace 10'

4.00

4.15

4.30

4.45

5.00



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



ARTISTIC INSIGHTS

Monday 22 April 2024, 6pm

The Carne Room



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Programme details correct at time of going to print.

ARTISTIC INSIGHTS

Monday 22 April 2024, 6pm | The Carne Room

von Westhoff
(1656–1705)

Selections from Sonata in A major *La guerra*

Matthew Millkey *violin*
Kiele Sacco *harpsichord*

Prokofiev
(1891–1953)

Piano Sonata no 4 op 29

Nuno Lucas *piano*

A Selection of Mandarin Language Songs

Qing Zhu
(1893–1959)

I live at the top of the Yangtze River'

Huang Zi
(1904–1938)

Spring Nostalgia

Ding Shande
(1911–1995)

My love brought me a sunflower'

Alice Ping Yee Ho
(b 1960)

Four Seasons Ballade: Summer

Juliet Petrus *soprano*
Lan Hu 胡兰 *piano*

In this rush hour concert, RCM doctoral musicians present new perspectives on repertoire from across the centuries, including instrumental and vocal works from France, Germany, Russia and China.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

ELECTRIC DREAMS

Monday 29 April 2024, 7.30pm | Performance Hall

Prepare to be wowed by extraordinary electronic sounds as RCM composers present their latest creations, with RCM professor and music producer Kate Simko at the helm.

Throughout the year RCM composers have developed their individual voices as writers of electronic music by experimenting with compositional practices and styles. Kate Simko curates this cutting-edge concert featuring innovative world premieres. Expect a wide range of creative expression including beat-driven compositions, ambient soundscapes and instrumental hybrid collaborations.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 22 April, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven
(1770–1827)

Piano Trio no 5 in D major op 70 25'
i Allegro vivace e con brio,
ii Largo assai ed espressivo
iii Allegro vivace e con brio

Helena Thomas violin
Xiaoyan Leng cello
Xuanxin Chen piano

Clementi
(1752–1832)

Piano Sonata in F sharp minor op 25 no 5 11'
i Piuttosto allegro con espressione
ii Lento e patetico
iii Presto

Neo Hung piano

Mozart
(1756–1791)

Violin Sonata in E minor K 304 15'
i Allegro
ii Tempo di Menuetto

Sharon Zhou violin
Grace Dong piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 23 April 1.05pm

Performance Studio

Repertoire to include:

Takemitsu Rain Tree Sketch II

Grieg Violin Sonata no 2 op 13 in G major

Ilayda Deniz Oguz Prelude

Prokofiev Sonata no 2 in D minor op 14

Bartók Contrasts sz 111

Tickets: Pay What You Can

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RCM CHAMBER MUSIC

Tuesday 23 April, 1.05pm

Performance Studio

Takemitsu (1930–1996)	Rain Tree Sketch II	4'
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Mian Jin piano

Grieg (1843–1907)	Violin Sonata no 2 op 13 in G major <i>i Lento Doloroso - Allegro vivace</i>	9'
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Antigone Hourt violin
Maximilian Maisky piano

Ilayda Deniz Oguz (b 2000)	Prelude	2'
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Prokofiev (1891–1953)	Sonata no 2 in D minor op 14 <i>i Allegro ma non troppo – piu mosso – tempo primo</i> <i>ii Scherzo. Allegro marcato</i> <i>iii Andante</i> <i>iv Vivace - Moderato - Vivace</i>	18'
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Yixiang Chen piano

Bartók (1881–1945)	Contrasts Sz 111 <i>i Verbunkos</i> <i>ii Pihenő</i> <i>iii Sebes</i>	20'
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Ricky Ng clarinet
Aries Chow violin
Steven Yeung piano

Upcoming Events

RCM CHAMBER MUSIC

Thursday 25 April, 6pm

Carne Room

Repertoire to include:

Ravel Jeux d'eau

Lera Auerbach T'Filah

Graciane Finzi Thème et Variations sur 'El Cant dels Ocells'

Brahms Violin Sonata no 3 in D minor op 108

Tickets: Pay What You Can

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Programme details correct at time of going to print.

RCM CHAMBER MUSIC

Thursday 25 April, 6pm

The Carne Room

E Pujol (1886–1980)	Trois Morceaux Espagnols	10'
	<i>i</i> <i>Tonadilla</i>	
	<i>ii</i> <i>Tango</i>	
	<i>iii</i> <i>Guajira</i>	

Arie Dakesian guitar

Ravel (1875–1937)	Jeux d'eau	5'
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Elizaveta Velikhova piano

Lera Auerbach (b 1973)	T'Filah	6'
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Betania Johnny violin

Graciane Finzi (b 1945)	Thème et Variations sur 'El Cant dels Ocells'	10'
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Him Chan cello

Brahms (1833–1897)	Violin Sonata no 3 in D minor op 108	20'
	<i>i</i> <i>Allegro</i>	
	<i>ii</i> <i>Adagio</i>	
	<i>iii</i> <i>Un poco presto e con sentimento</i>	
	<i>iv</i> <i>Presto agitato</i>	

Kana Aihara violin

Xinrui Qian piano

Upcoming Events

RCM STRINGS SHOWCASE AT WIGMORE HALL

Sunday 28 April, 7.30pm

Wigmore Hall

Repertoire to include:

Penderecki Duo Concertante

Jongen Concert à cinq op 71

Shostakovich Two Pieces for String Octet op 11

Laura Snowden Light Perpetuum

Schoenberg Verklärte Nacht op 4

Tickets available via Wigmore Hall Box Office: <https://www.wigmore-hall.org.uk/whats-on>

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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Programme details correct at time of going to print.

MUSIC IN THE MUSEUM

Friday 26 April, 12.30pm

Museum Gallery

Paganini (1782–1840)	24 Caprices for Solo Violin op 1 x <i>Vivace in G minor</i> xiii <i>Allegro in B flat major</i>	5'
Isabell Karlsson violin		

Schnittke (1934–1998)	Improvisation	8'
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Michael Finnissy (b 1946)	'andimironnai	9'
Him Chan cello		

JS Bach (1685–1750)	Partita no 2 in D minor BWV 1004 v <i>Chaconne</i>	14'
Isabella Todes violin		

Laura Snowden (b 1989)	Light Perpetuum	7'
Katie Bunney saxophone		
Oliver Manning guitar		
Arie Dakesian guitar		
Zoe Barnett guitar		
Sacha Bistany guitar		

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 30 April, 1.05pm

Performance Studio

Repertoire to include:

Beethoven Piano Trio op 70 no 2

Glinka/Balakirev The Lark

Robert Baird Time's Kip

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM AT ST. MARY ABBOTS

Friday 26 April, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Suk (1874–1935)	Píseň lásky op 7	8'
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Natasha Sutanto violin
Sophia Lim piano

Kapustin (1937–2020)	Duet for Cello and Alto Saxophone op 99	9'
	<i>i Allegretto</i>	
	<i>ii Grave</i>	

Ethan Townsend saxophone
Emily Henderson cello

Prokofiev (1891–1953)	Sonata in C Major for Cello and Piano op 119	27'
	<i>i Andante grave</i>	
	<i>ii Moderato</i>	
	<i>iii Allegro ma non troppo</i>	

Ayla Mascarenhas cello
Isabella Flynn organ

Saint-Saëns (1835–1921)	Danse Macabre (arr for four violas)	9'
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Anthony Ip viola
Hugo Svensson viola
Florence Cope viola
Wyatt Li viola

Upcoming Events

WIGMORE HALL: STRINGS SHOWCASE

Sunday 28 April, 7.30pm

Wigmore Hall

Repertoire to include:

Penderecki Duo Concertante

Jongen Concert à cinq op 71

Shostakovich Two Pieces for String Octet op 11

Laura Snowden Light Perpetuum

Schoenberg Verklärte Nacht op 4

Tickets are available through Wigmore Hall box office: <https://www.wigmore-hall.org.uk/whats-on>

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

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Junior Department
Baroque Ensembles Concert

Saturday 27 April 2024, 5.30pm
Performance Hall

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Telemann Quartet in D minor Tafelmusik II 4'
Allegro

Mia Vojic *recorder* Jamie Dickinson *oboe*
Suzannah Clark *cello* Jerry Cue *harpsichord*

Boismortier Ballet III op52 5'
i Doucement
ii Gaiement - Moderelement

Clare Jennings, Danny Kay *recorder*
Kitty Ajaz *cello* Sapphire Ng *harpsichord*

Hotteterre Trio Sonata in A major op3 no5 6'
i Prelude - Lentement
ii Legerement

Shreya Grover *violin* Imogen Atkinson *oboe*
Eva Gowen *cello* Edward Stancombe *harpsichord*

Vivaldi Trio Sonata in C Major op1 no3 5'
i Adagio
ii Allemanda - Allegro

Asaey Tekie, Logan Helme *violin*
Naya Dbouk *cello* Deedeh Rouhani *harpsichord*

Telemann Trio Sonata in F major 5'
 i *Allegro*
 ii *Affetuoso*
 iii *Vivace*

Polly Casey, Mia Vojic *recorder*
Chloe Dong *cello* Dominic Detre *harpsichord*

Handel Concerto a Quattro in D minor 4'
 i *Adagio*
 ii *Allegro*

Kiera Asad, Torry Jang *violin*
Alex Cetateanu *cello* Jerry Liu *harpsichord*

JS Bach Trio Sonata in G major BWV 1039 5'
 i *Adagio e piano*
 ii *Presto*

Hannah Qu, Charlie Zha *flute*
Aglaiia Carvalho-Dubost *cello* Christian Hiemstra *harpsichord*

Couperin L'Apothéose de Corelli 5'
 i *Gravement*
 ii *Gayment*

Cyrus Tahbaz, Jennifer Chen *flute* Ola Keizun *cello*

Telemann arr. Kompy for four alto recorders
 Concerto for 4 violins no1 TWV 40:201 5'
 i *Largo*
 ii *Allegro*
 iii *Adagio*
 iv *Vivace*

Polly Casey, Mia Vojic, Saskia Carter, Clemmie Luck *recorder*

With special thanks to all our wonderful Baroque Ensemble tutors
for their invaluable assistance in preparing their students for today's concert:

Rebecca Austen-Brown, Jane Chapman, Samuel Ng



**Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS**

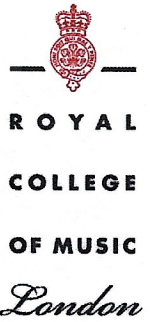
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Miranda Francis *Head of Junior Programmes*

Gill Redfern *Operations Manager*

Anna Waszak *Administrative Coordinator*

John Mitchell *Performance Manager*



Junior Department Performers Platform

Gamal Khamis *specialist tutor*

Saturday 27 April 2024, 3pm
Performance Studio

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3.00 Piano Duet (Jennifer Stern *tutor*)

Ka Men Yau & Emily He

Dvorak Slavonic Dance op46 no2 in E minor

5'

Slavonic Dance op46 no7 in C minor

4'

3.15

3.30

3.45 Evelyn Yang piano (pupil of Yoko Ono)

Haydn Piano Sonata in D Hob.XVI:37 i *Allegro con brio*

3.5'

Trad Irish arr. Iles Danny Boy

2.5'

4.00

4.15

4.30 Cecilia Committeri *piano* (pupil of Claudia Schurr)
Beethoven Sonata in C major op2 no3 *i Allegro con brio* 7'
Cécile Chaminade Nocturne op165 3'

4.45 Piano Trio (Daniel Hill *tutor*)
Cecilia Committeri *piano* Bea Murray *violin* Isaac Appleton *cello*
Beethoven Piano Trio in C minor op1 no3 *i Allegro con brio* 7'

5.00 Piano Trio (Daniel Hill *tutor*)
Michael Tao *piano* Katarina Calic *violin* Ola Kiezun *cello*
Beethoven Piano Trio in D op70 no1 'Ghost' 7'
i Allegro vivace e con brio

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
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John Mitchell *Performance Manager*

WIGMORE HALL



ROYAL COLLEGE OF MUSIC STRINGS SHOWCASE

Sunday 28 April 2024, 7.30pm

Wigmore Hall

36 Wigmore Street, London, W1U 2BP

Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.

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Disabled Access and Facilities



For full details please email access@wigmore-hall.org.uk or call 020 7935 2141.

Director: John Gilhooly, The Wigmore Hall Trust.
Registered Charity No. 1024838.

www.wigmore-hall.org.uk

ROYAL COLLEGE OF MUSIC STRINGS SHOWCASE

Sunday 28 April 2024, 7.30pm, Wigmore Hall

Krzysztof Penderecki Duo Concertante (2010) 6'
(1933–2020)

Polina Makhina violin
Daniil Margulis double bass

Joseph Jongen Concert à cinq op 71 (1923) 22'
(1873 –1853)
i *Décidé*
ii *Calme*
iii *Très décidé*

Billy Hui flute **Deniz sensoy** violin **Hattie Quick** viola
Marion Portelance cello **Tannaz Beigi** harp

Dmitri Shostakovich Two Pieces for String Octet op 11 (1925) 10'
(1906–1975)
i *Prelude*
ii *Scherzo*

Katherine Yoon violin **Esther Zaglia** violin **Theo Elwes** violin
Elliott Bougant violin **Aisha Goodman** viola **Scott Storey** viola
Hannah Hopmann cello **Aoqing Yang** cello

INTERVAL

Please check that your mobile phone is switched off, especially if you used it during the interval.

Laura Snowden Light Perpetuum (2017) 7'
(b 1989)

Katie Bunney saxophone **Zoe Barnett** guitar **Sacha Bistany** guitar
Arie Dakesian guitar **Oliver Manning** guitar

Arnold Schoenberg Verklärte Nacht op 4 (1899) 30'
(1874–1951)

Lucilla Rose Mariotti violin **Annissa Kali Gybel** violin **Otoha Tabata** viola
Sofia Gomez Alberto viola **Maxim Calver** cello **Anna Crawford** cello

Tonight, exceptional chamber musicians from the Royal College of Music present a programme of diverse works for the string family in their annual Strings Showcase.

The evening begins with Krzysztof Penderecki's enthralling *Duo Concertante* for violin and double bass. Prolific Polish avant-garde composer Penderecki wrote this virtuosic work in collaboration with German violinist Anne-Sophie Mutter. Using the term *concertante* in the Italian sense of a work for two solo instrumentalists, the piece is a showcase of extremes. The unusual instrumentation pairs the highest and lowest instruments in the string family and asks that the bass is tuned up a tone compared to standard tuning. Their timbral contrast is emphasised by pushing each instrument to the limits of their pitch capabilities. The vibrant, suspenseful dialogue features sharp attack interspersed with slower sustained passages, and pits smooth harmonics against pizzicato, even requiring the bassist to physically strike the instrument.

Next, we hear Joseph Jongen's *Concert à cinq*. A prodigious Belgian organist and composer, Jongen was admitted to the Liège Conservatoire at the age of just seven and went on to win the Belgian Prix du Rome in 1897. His travels following this prize led him to Italy, Germany, and notably France, where he befriended composers including Gabriel Fauré and Paul Dukas. The influence of the Parisian Impressionist scene is clear in *Concert à cinq*; the pairing of flute, viola and harp, established by Debussy at the turn of the twentieth century and popular with Impressionist composers for its resonant and ethereal timbre, is extended to include cello and violin, lending a depth to the work's dreamlike soundscape. The rhapsodic *Décidé* combines swelling tuttis and quieter dialogues, with Jongen using the whole-tone scale to add colour. The slower *Calme* is pensive and lyrical, while the energetic *Très décidé* is driven by pizzicato and tremolando in the strings with florid interjections from the flute and harp, and ends with a triumphant flourish.

The first half ends with Dmitri Shostakovich's *Two Pieces for String Octet*. Though written early in his career, the composer's anguished, modernist style was already prominent, contextualised here by the work's dedication to his recently deceased friend, the poet Vladimir Kurchavov. The first of the two pieces, the *Prelude*, was originally accompanied by a fugue and set to be the first in a five-movement suite, but pausing work to complete his first symphony depleted Shostakovich's creative energies and he scrapped the fugue and the five-movement plan. Instead, his ideas were worked into a single frantic *Scherzo*. The *Prelude* opens elegiacally, with exquisitely voiced, powerful chords interspersed between passages of greater impulsion and a virtuosic cadenza for the first violin. The raucous *Scherzo* begins at breakneck speed, pausing for a slow, sinister dialogue between the cello and plucked violin before galivanting to a tumultuous close. After its completion, Shostakovich called the *Scherzo* 'the very best thing I have ever written'.

After the interval, we hear guitarist and RCM alumna Laura Snowden's *Light Perpetuum*. Laura says of the work: 'This piece was originally commissioned by VIDA guitar quartet for their album *Bachianas*; they asked me to write a piece inspired by Bach. I remembered the first Bach piece which had excited me, the *Presto* from his G minor violin sonata. I was enthralled by its perpetual energy, exciting cross-rhythms and the feeling that the music would never let up. I wrote *Light Perpetuum* with a pulsing momentum and lively rhythms, but with some repose in the middle to explore the saxophone's lyricism. Bach's *Presto* takes a simple G minor arpeggio as its starting point, and I have explored the idea of arpeggios throughout this work, including a quote of Bach's. The title *Light Perpetuum* references both the sense of perpetual motion, but also the fact that I was thinking of different types of light when writing the piece. The opening was inspired by the idea of bright lights in a bustling capital city. This is followed by a kind of cadenza which plays on the volume difference between the instruments: one challenge when writing this piece was that the saxophone is much louder than the classical guitar. I played around with this idea, so you hear the solo saxophone 'fighting' with the guitars. The guitars try to be as loud as the saxophone with their aggressive Bartok pizzicato (an effect where the guitarist 'twangs' the string by overplucking it) but, in the end, the saxophonist wins. She launches into a solo that takes us into the next, more ethereal section, inspired by light refracted through glass. Finally, the music builds back up to the bright city lights, and ends with a lively folk-inspired finale.'

We conclude tonight's showcase with Arnold Schoenberg's tour de force *Verklärte Nacht*. Translating as 'Transfigured Night', the single-movement string sextet was completed across just three weeks. The work predates Schoenberg's adoption of twelve-tone composition and in its Romantic style is markedly different to his later work. Inspired by Richard Dehmel's eponymous poem, the work is one of few to translate the orchestral symphonic poem into a chamber music context. The five sections of the work correlate with a stanza of the poem, which describes a winter walk taken by a young couple. The woman confesses she is pregnant with another man's child, but her companion resolves that their love will overcome their troubles, and the two revel in the beauty of the night. Musically, the heavy chromaticism and foreboding mood mirrors the action unfolding within the poem, reaching its most dissonant harmony when the woman confesses her secret. A passionate solo in the viola mimics the confession, before calmer writing signals the man's reassurance and a serene depiction of the night sky, with 'twinkling' pizzicato, draws the tale to a close. Schoenberg later arranged the piece for string orchestra, and between both versions, it has become one of the composer's most performed works.

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen *Turangalîla-Symphonie*

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen. Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses. Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Available from the Southbank Centre website: www.southbankcentre.co.uk



R O Y A L

C O L L E G E

O F M U S I C

London

ELECTRIC DREAMS

Monday 29 April, 7.30pm

Performance Hall

ELECTRIC DREAMS

Monday 29 April, 7.30pm, Performance Hall

Welcome to 'Electric Dreams', a concert, featuring master's students on the RCM Electronic Music module lead by Kate Simko. Electronic music has a long legacy at the College since Tristram Cary set up its first electronic music studio in 1967. Electroacoustic music has flourished at RCM ever since, with close collaborations between composers and performers creating intricate 'hybrid' works. Tonight's concert is a landmark event as this is the module's debut concert, bringing our electronic composers to the stage to perform with analogue synthesizers. Expect a wide range of creative expression, from our opening interactive audio-visual work, to beat-driven compositions, ambient soundscapes and instrumental-hybrid collaborations. Many thanks to the RCM Studios and professor Nicholas Moroz for their help.

Kate Simko, Concert Curator.

Michael Li
(b 1999)

Dwell..._in_4s..._circular_INIT

Dwell... in 4s... circular_INIT is an interactive sound installation that exploratively investigates the relations between gesturality and real-time sound design through the manipulation of pre-recorded or synthesised sources. The polarised paradigm between nature and futuristic dystopia posits the corruption and destruction of materiality, humanism, and civilisation to be an irreversible process, only to be regurgitated and syphoned further into nothingness. The referential residues to the industrial sounds, in the dystopian soundscape, question the (im)possibility of rectifying actions leading to the inevitable demise.

Jelly Chen
(b 1999)

Sound & Letter

My performance is in two parts, evolving from solo electronics into live keyboard and vocal performance. I use the Roland Juno-X, and manipulate the vocals in real-time. People can experience so many different sounds in their lives. Noises, synthesisers, bells, K-Pop music – all can evoke many different emotions and memories. *Sound & Letter* is the cross-section of electronic soundscapes and the

letters of lyrical song, written for the most powerful instrument, the human voice, which can reflect a human heart's interpretation of love.

Liberty Richardson we are out of tune
(b 2001)

we are out of tune explores the idea of becoming out of tune with nature while living in a large city such as London: getting caught up in the mechanical lifestyle associated with living in a busy urban environment. The piece depicts the importance of spending time in nature when you otherwise would be isolated from it and in turn the mental clarity this brings. The Korg Minilogue synthesiser represents the city and technology with a constant bed of electronic sound in the piece.

Pierre Catherine-Buffer Life Goes On
(b 2002)

Life Goes On is a piece in four chapters, describing different stages of going through the death of an artist, that finally stays in our memory thanks to his heritage. It is mainly performed live with an electric bass and some synthesiser, but also including electronic backing tracks. My work questions the idea that when someone you know dies, you cry. You don't have to, but you can't help it; when you witness a piece of art, sometimes, you also cry. Are these the same tears? I think so.

Thérance Guillerme Life Will Find a Way
(b 1995)

Leopoldo Mugnai saxophone

Life Will Find a Way is a huge crescendo for electronics and alto saxophone, with the theme of nature reclaiming its rights after the atrocities committed by mankind. Nature grows gently until the end of the piece, but life is an eternal circle and someone or something else will take our place and probably make the same mistakes...

Johanna Burnheart

Stamm

(b 1993)

Stamm is formed from an old cassette recording of my grandparents on holiday in Bavaria in the 70s, chatting with the farmer they're staying with while my uncle as a child plays ukulele. I never met my grandparents, and this tape was the first time I heard their voices. My uncle was a well-known jazz vibraphonist in Germany and he would think it the height of silliness to include his edited strumming ukulele solo, but I loved the simple harmonic improvisation he came up with. I hope you enjoy my duet with my ancestors.

Visuals created by Delyth Field

Delyth Maiya Field is a composer interested in both instrumental writing and electronic music. She won the NCEM Young Composer Award in 2021 for her recorder quartet piece. Delyth is a co-founder of the Electronic Music Society at the Royal College of Music.



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Michael Li

Michael Li is a composer of acoustic, acousmatic, and electroacoustic music, acclaimed for his holophonic and micro-polyphonised textures. His works have been showcased internationally, including São Paulo Contemporary Composers Festival, CoLab, MUSLAB, and Hong Kong New Generation. His most recent collaborations with Orpheus Institute (Ghent) and Hong Kong New Music Ensemble explore the symbiotic relations between the materiality of micro-granularised sounds and AI-audio synthesis. He was also the Undergraduate Research Fellow at Hong Kong Baptist University (2023). Michael is currently studying for his MMus in Composition at the RCM and takes electronic music courses from IRCAM and Orpheus Institute.

Jelly Chen

Jelly Chen is a Chinese composer for film, TV, and dance. He is a postgraduate student in Composition for Screen at the RCM. A media composer since 2017, Jelly has composed a short countdown video for the Ice Hockey Hall at the 2022 Beijing Winter Olympics and worked as an orchestrator for a documentary on the centenary of the Communist Party of China, which was broadcast on CCTV-1 in China.

Liberty Richardson

A composer of choral, instrumental, and electronic music, Liberty Richardson is currently studying towards a master's in composition at the RCM as an Ian Evans Lombe Scholar. She has received numerous awards as a composer including Second Prize in the 2019 Classical Sheffield Future Makers Composition Competition and winner of the 2022 Durham University Steinway Composition Competition. Currently commissioned as an ORA Singers Graduate Composer, Liberty's music has previously been performed at venues including Firth Hall and Museo Antropológico y de Arte Contemporáneo. Her electronic works have been broadcast on BBC radio on several occasions.

Pierre Catherine-Bufferet

Pierre Catherine-Bufferet is a film composer studying on the Michael Champion scholarship. In 2023, Pierre produced a cine-concert with orchestra, winning second prize for composition for wind quintet, the OST Challenge prize, and had his work played by the Orchestre National d'Auvergne. Recent projects in London include scoring the silent film *Trip to Jupiter* for live orchestra and recording at Abbey Road Studios. Outside his composition, Pierre has also joined the psychedelic rock band Overlord as a keyboardist.

Thérance Guillerme

French composer Thérance Guillerme has composed a hundred scores. He is currently studying at the RCM for a master's in Composition for Screen with Dr Dimitri Scarlato, where he is an RCM Award Holder supported by the Noël Coward Composition Scholarship.

Johanna Burnheart

London-based German violinist and composer Johanna Burnheart carves her own niche with a unique mix of modal jazz and electronic works. Much of her life has been spent absorbed in the Berlin sound of the techno and house scenes, influences which permeate her compositions. Johanna released her debut album *Burnheart* with Ropeadope Records in October 2020, followed by a 2021 remix EP called *Burnheart Remixed*, featuring Acid Pauli. Johanna's second album *Bär* was released digitally in December 2023 to critical acclaim. Today's performance will showcase her new electronic solo work.

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RCM Symphony Orchestra

Messiaen *Turangalîla-Symphonie*

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen. Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses. Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Available from the Southbank Centre website: www.southbankcentre.co.uk

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

RCM CHAMBER MUSIC

Tuesday 30 April, 1.05pm

Performance Studio

Glinka (arr Balakirev) (1804–1857) Phoebe Liu piano	The Lark	6'
Beethoven (1770–1827)	Piano Trio in E flat major op 70 no 2 <i>i Poco sostenuto – Allegro, ma non troppo</i> <i>ii Allegretto</i> <i>iii Allegretto ma non troppo</i> <i>iv Finale. Allegro</i>	30'
Kaja Trio Kaja Sešek violin Clare Juan cello Zala Kravos piano		
Robert Baird (b 2004) Sunny Anderson tuba	Time's Kip	8'
Liszt (1811–1886) Mariam Loladze-Meredith piano	Hungarian Rhapsody s 244/10 in E major	6'

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

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Programme details correct at time of going to print.

RCM OPEN DAY:

LUNCHTIME CONCERT

Wednesday 1 May, 1pm

Amaryllis Fleming Concert Hall

Isaac Harari Technium 7'
(b 2001)

Isaac Harari percussion **Murray Sedgwick** percussion
Stan Talman percussion **Kian Hsu** percussion

R Schumann Toccata in C major op 7 7'
(1810–1856)

Magdalene Ho piano

Guastavino Pueblito, mi pueblo 3'
(1912–2000)

Piazzolla Yo soy María 3'
(1921–1992)

Ceferina Penny soprano **Archie Bonham** piano

Delyth Field Arion for trombone quartet 5'
(b 2001)

The Outsliders
Meggie Murphy trombone **Pau Hernandez Santamaria** trombone
Robyn Anderson trombone **Jose Teixeira** bass trombone

Massenet Meditation from Thaïs 5'
(1842–1912)

Deniz Sensoy violin **Tannaz Beigi** harp

Villa-Lobos Les Chôros no 7 'Settimino' 10'
(1887–1959)

Hollie Tibbotts flute **Amelie Budd** oboe **Sydney Minor** clarinet **Maya Mitra** saxophone
Jamie King bassoon **Jordan Brooks** violin **Him Chan** cello

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Open Day visitors can get 50% off on tickets when booking using the code RCMOPENDAY

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**SOUTHBANK
CENTRE**

Welcome to the Southbank Centre

We're the largest arts centre in the UK and one of the nation's top visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. We're here to present great cultural experiences that bring people together, and open up the arts to everyone.

The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, Hayward Gallery, National Poetry Library and Arts Council Collection. We're one of London's favourite meeting spots, with lots of free events and places to relax, eat and shop next to the Thames.

We hope you enjoy your visit. If you need any information or help, please ask a member of staff. You can also write to us at Southbank Centre, Belvedere Road, London SE1 8XX, or email hello@southbankcentre.co.uk

Subscribers to our email updates are the first to hear about new events, offers and competitions. Just head to our website to sign up.

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen	Turangalîla-Symphonie	74'
(1908–1992)	i <i>Introduction</i>	
	ii <i>Chant d'amour 1</i>	
	iii <i>Turangalîla 1</i>	
	iv <i>Chant d'amour 2</i>	
	v <i>Joie du sang des étoiles</i>	
	vi <i>Jardin du sommeil d'amour</i>	
	vii <i>Turangalîla 2</i>	
	viii <i>Développement de l'amour</i>	
	ix <i>Turangalîla 3</i>	
	x <i>Final</i>	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The orchestral masterpiece *Turangalîla-Symphonie* is the only symphony written by French composer Olivier Messiaen. It was commissioned in 1945 by the Russian-born American conductor and champion of modern music, Serge Koussevitzky for the Boston Symphony Orchestra. There were no limits on what was expected in either size, length, or instrumentation.

While many of Messiaen's compositions are religious in nature, at this particular time the composer was inspired by the love story of *Tristan and Isolde*. *Turangalîla-Symphonie* forms the central work in a trilogy concerned with themes of romantic love and death. By 1947 he had already completed three movements which were performed as *Trois Tâla*. These would go on to become movements three, four and five of the much larger ten-movement work. Additional themes such as nature, birdsong, Catholicism and Eastern philosophy are also incorporated into the work.

The work calls for a large orchestra including an extended percussion section, a concerto-like part for piano and significant sections for the ondes Martenot, an early electronic keyboard instrument with a unusual, mystical sound.

Messiaen described the work as 'a love song; a hymn to joy'. This is evident in its title which is derived from Sanskrit, and can loosely be translated as 'love song'. The programme notes written by Messiaen himself for the premiere in 1949 under the baton of Leonard Bernstein, provide descriptions of the ten movements and the use of recurring themes:

- i *Introduction*: Here are heard the first two cyclic themes – the first, in heavy thirds on the trombones; the second, in tender arabesques, on the clarinets.
- ii *Chant d'amour 1*: This movement is a refrain, evoking two violently contrasted aspects of love: passionately carnal love, and tender and idealistic love.
- iii *Turangalîla 1*: A nostalgic theme on the ondes Martenot; a weightier theme on the trombones; slow song-like melody for the oboe. Rhythmic play on three planes for the maracas, wood-block and bass drum.
- iv *Chant d'amour 2*: A scherzo with two trios. In the restatement, the scherzo and two trios appear simultaneously, making a musical scaffolding in three tiers.
- v *Joie du sang des étoiles*: This is the climax of sensual passion expressed in a long and frenzied dance of joy. The development contains a reversible rhythmic canon between trumpets and trombones, while the piano adds its vehement brilliance to the movement's wild clamour.

- vi *Jardin du sommeil d'amour*: Here appears the third cyclic theme: that of love. It is a long slow melody for ondes Martenot and the strings, decorated by the vibraphone, the glockenspiel and the bird-song of the piano. Tender, idealistic and ethereal love.
- vii *Turangalīla 2*: Rhythmic pattern for the percussion, together with 'rhythmic chromaticism' of the time-values.
- viii *Développement de l'amour*: This movement develops the three cyclic themes.
- ix *Turangalīla 3*: A rhythmic mode, using a 'rhythmic chromaticism' of 17 note-values: it uses five percussion instruments, wood-block, cymbal, maracas, tambourin provençal and tam-tam. Each percussive sound is reinforced by a string chord which is a realisation of its particular resonance, thus uniting the quantitative and phonetic lines.
- x *Final*: Here are two themes: (1) a joyful fanfare of trumpets and horns; (2) the 'love' theme. The coda is based on the love-theme.

Jac van Steen

Jac van Steen was born in the Netherlands and studied orchestral and choral conducting at the Brabant Conservatory of Music. Since attending the BBC Conductors Seminar in 1985, he has enjoyed a busy career conducting some of Europe's finest orchestras including positions as Music Director and Principal Conductor of the Netherlands National Ballet, the Bochum and Nürnberg orchestras, the Staatskapelle Weimar, the Dortmund Opera and Philharmonic, the Musikkollegium Winterthur and Principal Guest Conductor of the BBC National Orchestra of Wales. He is currently Honorary Principal Guest Conductor of the Ulster Orchestra and Guest Conductor of the Prague Symphony Orchestra.

Jac van Steen has built up a large opera repertoire during his long association with the opera houses of Weimar and Dortmund, where he was Principal Conductor and Musical Director. He returned to Opera North in 2015 and 2016, making his debut with Garsington Opera (Strauss' *Intermezzo*), followed by new productions of Debussy's *Pelléas and Mélisande* and Smetana's *The Bartered Bride*. The latter was such a success that it was repeated in 2023. He also worked regularly at the Volksoper in Vienna and made his debut at the Oslo Opera in 2018/19. In 2018 he conducted the Jette Parker Young Artists Showcase organised by the Royal Opera House Covent Garden London. At the Dutch Reisopera in the Netherlands, he recently opened the 2023/24 season with Korngold's opera *The Miracle of Heliane*.

In addition to his work as a conductor, he is Professor of Conducting at the Royal Conservatory of Music in The Hague. He has also worked with the Royal Northern College of Music, Chetham's School of Music, the Royal Academy of Music, the RCM and Cambridge University.

Thomas Kelly

Thomas Kelly studied at The Purcell School and is currently at the RCM where he is the recipient of the Benjamin Britten Piano Fellowship 2023/24 and taught by Professor Dmitri Alexeev and Professor Vanessa Lataarche. Thomas has also received generous support from the C Bechstein Scholarship, the Kendall Taylor Scholarship, the Henry Wood Accommodation Trust, the Keyboard Charitable Trust and Talent Unlimited.

Thomas was a prizewinner at the 2021 Leeds International Piano Competition and in 2022 won second prize and the semi-final concerto prize at Hastings International Piano Concerto Competition. He has also won first prizes at the Pianale International Piano Competition 2017, Kharkiv Assemblies 2018, Lucca Virtuoso e Bel Canto Festival 2018, Theodor Leschetizky Competition 2020 and the Intercollegiate Sheepdrove Piano Competition 2022. He regularly collaborates with musicians including Dmitri Alexeev in the transcription of Stravinsky's *Firebird Suite* for two pianos in 2021. Past engagements include performances at Wigmore Hall, Cadogan Hall, St John's Smith Square, Steinway Hall, Leighton House, St James's Piccadilly, Stoller Hall, Leeds Town Hall, Paris Conservatoire, the Lunel-Viel festival Montpellier, StreingreaberHaus Bayreuth, Teatro Del Sale and the British Institute in Florence. Future engagements include London's newest concert venue, Bechstein Hall, Wigmore Hall, and the Kammermusiksaal at the Berlin Philharmonie. Thomas has recently been appointed Artistic Director of the Milton Combe Piano Festival, Devon.

Imsu Choi

Imsu Choi is an ondist and composer based in Paris. She started ondes Martenot with Valérie Hartmann-Claverie and studied under Nathalie Forget at Conservatoire national Supérieur de Musique et de Danse de Paris (CNSMDP). She presented ondes Martenot at the Musée de la musique de Paris at Philharmonie de Paris during the European Night of Museums 2022. She also played at Notre-Dame Cathedral in Paris; at the Théâtre de Chaillot and Cathedral of Bern. In 2023, she played *Trois petites Liturgies de la Présence Divine* by Messiaen as a solo ondist with the CNSMDP Orchestra at Saint-Eustache Church in Paris, conducted by Léo Warynski.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin)
Terry Nettle (viola)
Tim Walden (cello)
Tom Goodman (double bass)
Timothy Lines (woodwind)
Lindsay Shilling (brass)
David Hockings (percussion)
Elizabeth Burley (keyboard)
Frank Zielhorst, Alex Mackinder, Michal Oren, Sam Scheer and Leif Tse
(tutti orchestra)

Violin I

Vera Beumer
Josh Jia
Lily Harwood
Lucy Ruuskanen
Gaoyang Yang
Molin Han
Marsha Ford
Natasha Sutanto
Peng Zhen
Nellie Whittam
Abbie Chan
Mirjam Bartol
Faye Lam
Isabella Azima
Mine Ibrahim
Helena Thomas

Violin II

Catherine Alsey
Lily Kettle
Xiongyufan Miao
Katie Mazur
Any Blue Robins
Tom Wilson
Sally Aiko Dando
Alice Dring
Chenmei Jiang
Sharon Zhou
Maria Jaszewska
Masa Stopar
Qintong Zhou
Leyth Elmani
Marco Perez Martinez
Emma Demitriades

Viola

Feimin Qiao
Xinyue Kang
Jiaxin Yang
Rosie Rowe
Mitzi Marley-Clarke
Summer Brooks
Declan Wicks
Yuqi Sun
Anthony Ip
Joe Berry
Caleb Li
Katharine Wing
Izzy Nettle
Florence Cope

Cello

Clare Juan
Haomiao Cao
Pei Xie
Angie Okano
Ni Zhang
Lucas Robson
Theodore Baujard
Jesse Yu
Yiling Huang
Elizaveta Lessoun
Astrid Munro
Xiaoyan Leng

Double Bass

Isabel Garcia Gonzalez
Daniil Margulis
Ben Fosker
Sam Lee
James Francis
Nathan Perry
Levi Andreassen
Tom Morgan
Cole Morrison
Max Sailsbury

Flute

Maria Filippova
Tilly Coulton
Issy Haley-Porteous (pic)

Oboe

Ross Williams
Hannah Seymour
Lizzy Russell (cor)

Clarinet

Christian Hoddinott
Catrin Davies
Hannah Shimwell (bass)

Bassoon

Keane Lui
Jamie King
Will Hartley

Horn

Tom Hutchinson
Tom Findlay
David Wheeler
Hannah Spry
Derry Sowinski

Trumpet

Katie Bannister
Eoin O'Gorman
Rebecca Strentz
Callum Robb (C)
Ed Smith (pic)

Trombone

James Parkinson
Robyn Anderson
Jose Teixeira (bass)

Tuba

Josh Allen

Percussion

Murray Sedgwick
Will Rowling
Toril Azzalini
Isaac Harari
Julie Scheuren
Milligan Coles Power
Kian Hsu
Lewis Isaacs
Stan Talman
Hoi Yin Ng
Tingjun Zhu

Celeste

Zekun Ji

Personnel correct at the time of going to print.

Italics denote section principals.

RCM SYMPHONY ORCHESTRA: THE BUTTERFLY EFFECT

Thursday 27 June 2024, 7.30pm | Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Polina Makhina violin

Colin Lawson basset horn

Hannah Shimwell basset horn

Timothy Lines basset horn

RCM Symphony Orchestra

Korngold Violin Concerto in D major op 35

Druschetzky Concerto in F

Dani Howard *The Butterfly Effect*

Bartók Suite from *The Miraculous Mandarin* op 19 Sz 73

**In recognition of Professor Colin Lawson CBE FRCM RCM Director
2005–2024**

Joined by soloists including RCM Concerto Competition winner Polina Makhina and RCM Director Colin Lawson, the RCM Symphony Orchestra performs a programme of sparkling scores. Dedicated to RCM professor Joseph Horowitz, Dani Howard's *The Butterfly Effect* reflects on how small actions can have a lasting impact, particularly her decision to study at the College and the effect this continues to have on her musical journey. The RCM's Colin Lawson, Timothy Lines and Hannah Shimwell play a rarely-performed Classical concerto for three basset horns by Czech composer Druschetzky, and the programme is framed by two 20th-century masterworks. Polina Makhina takes to the stage for Korngold's irresistible Violin Concerto, and Bartók's suite from his 'pantomime ballet' *The Miraculous Mandarin* is full of unusual instrumental effects.

This performance will be live streamed at www.rcm.ac.uk/live.

Tickets: £15, £20; £10 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events

MUSIC IN THE MUSEUM

Friday 3 May, 12.30pm

Museum Gallery

JS Bach (1685–1750)	Sonata for Solo Violin no 1 in G minor BWV 1001 <i>i Adagio</i>	5'
Lera Auerbach (b 1973)	T'Filah	5'
Paganini (1782–1840)	24 Caprices op 1 <i>No 10 in G minor</i>	3'
Isabell Karlsson violin		
Beethoven (1770–1827)	Duet mit zwei obligaten Augengläsern (Eyeglasses Duo)	10'
Hugo Svensson viola Remy Segrott cello		
JS Bach (1685–1750)	Partita no 1 in B flat BWV 825 <i>i Prelude</i> <i>ii Allemande</i> <i>iii Courante</i> <i>iv Sarabande</i> <i>v Menuett I</i> <i>vi Menuet II</i> <i>vii Gigue</i>	12'
Hilary Yip harpsichord		
JS Bach (1685–1750)	Sonata No 4 in C minor for Obligato Violin and Harpsichord BWV1017 <i>i Siciliano - Largo</i> <i>iv Allegro</i>	10'
Francine Maas baroque violin Hilary Yip harpsichord		

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 7 May, 1.05pm

Performance Studio

Repertoire to include:

Barber Souvenirs op 28

Wagner Romanze from Albumblatt

Stravinsky Firebird Suite

Shostakovich Piano Trio no 2 in E minor

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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*RCM Vocal and Opera
Faculty presents...*

OPERA SCENES

5.30pm | 3 May 2024
Britten Theatre

Director Dafydd Hall Williams
Conductor David Doige
Pianist Christina Lawrie

Production Team

Director

Dafydd Hall Williams

Conductor

David Doige

Pianist

Christina Lawrie

Costume Assistant

Zoe Hammond

Set and Props

Britten Theatre Workshop

Student Pianists

Chris Hughes

Xiaolin Lin

Lighting Designer

Colin Eversdijk

Head of Stage

Matthew Gorman

Stage Manager

Katherine Verberne and

Zoe Rogers-Holman

Costume Designer / Supervisor

Laura Pearse

Cast

Xiaomin Cheng	Erica Paterson
Julieta Kunik	Hannah Limbrick
Wenlan He	Charlotte Forknall
Yihan Wang	Sofia Bagulho
Astrid Montén	Peng Tian
Ustinya Malinina	Di Wu
Lily Mo Browne	Misato Makiyama
Yaqiao Huang	Xingtian Ge
Francis Bamford	Wu Fei
Lia Liang	Ceferina Penny
Angelina Dorlin-Barlow	Emily Wishart
Simon Mascarenhas-Carter	Gabriel Tufail Smith
Adja Thomas-Mbaye	

Synopses

L'incoronazione di Poppea – Monteverdi

Fortuna	Xiaomin Cheng
Virtù	Julieta Kunik
Amore	Wenlan He

The goddesses of Fortune and Virtue flaunt their own successes and mock the shortcomings of the other, until the goddess of love arrives and vaunts her pre-eminence. Love lays down a challenge to the goddesses of Fortune and Virtue, claiming that against her, the others are as nothing.

Falstaff – Verdi

Alice	Yihan Wang
Nanetta	Astrid Monten
Meg	Ustinya Malinina
Quickly	Lily Mo Browne

Other roles Julieta Kunik

Mistress Quickly and Meg have arrived at the garden of the Ford household and are welcomed by Alice Ford and her daughter Nanetta. Meg has come to show her a love letter which she has just received from the cash-strapped knight John Falstaff. Alice matches Meg's letter with her own, and the four read the two letters which, save for different addresses, are exactly alike.

The women are amused and outraged in equal measure by the presumptions of the knight, and plan to defend their virtue by avenging themselves upon him.

Rinaldo – Handel

Almirena	Yaqiao Huang
Rinaldo	Francis Bamford

Rinaldo, a dashing war hero, is engaged to Almerina, the daughter of the commander of the forces. Rinaldo and Almerina exchange pledges of love before Rinaldo embarks on his next battle.

Sosarme – Handel

Elmira	Lia Liang
Sosarme	Angelina Dorlin-Barlow
Other roles	Simon Mascarenhas-Carter
Pianist	Chris Hughes

King Sosarme has been wounded during an unsuccessful attempt to lead a peace-keeping force intended to stop a civil war between King Haliat, ruler of a neighbouring nation, and Halite's ambitious son Melo. Sosarme is keen to stop the war not only to maintain peace, but also because he is in love with Haliat's daughter Elmira.

Sosarme has been taken prisoner, and is visited by his beloved Elmira, who is wracked with guilt due to the devastating consequences of her families' conflicts.

The Enchanted Pig – Dove

Mab	Adja Thomas-Mbaye
Dot	Erica Patterson
Flora	Hannah Limbrick
Book	Charlotte Forknall

Other roles	Xiaomin Cheng
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The sensible Flora has been given the responsibility of safeguarding a key to a mysterious locked room by her father, the King. Flora's sisters Mab and Dot persuade her to open the door, and they discover The Book of Fate. The book explains that the sisters may read their futures in its pages. The sisters take turns to read their fortunes, however not everyone gets the news they are hoping for.

Armida – Haydn

Armida	Sofia Bagulho
Rinaldo	Peng Tian
Ubaldo	Di Wu

Rinaldo, a dashing war hero, has engaged with the enemy. However, rather than capturing their commander Armida, he has instead become besotted by her. On returning to his camp after the battle, Rinaldo is pursued by Armida and is torn between his lust for her, and his duty to his country, which his compatriot Ubaldo urges him to remember.

Die Fledermaus – Strauss

Rosalinde	Misato Makiyama
Adele	Xingtian Ge
Eisenstein	Wu Fei

Pianist	Xiaolin Lin
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Gabriel von Eisenstein has been sentenced to prison for eight days for striking a police officer, and is preparing to leave his home to begin his sentence assisted by the cunning maid Adele. His wife Rosalinda bids him farewell and laments his departure, however all is not as it seems.

Eisenstein secretly plans to hand himself to the authorities in the morning following the New Year's Party of Prince Orlofsky (which is why he is leaving for prison in his finery). Rosalinda is perfectly happy to see the back of her husband so that she can spend time with her lover Alfred. Neither partner is aware that Adele is also in cahoots with her sister to 'borrow' one of Rosalinde's dresses and head to the party herself.

Ariodante – Handel

Dalinda	Ceferina Penny
Lurcanio	Simon Mascarenhas-Carter
Ginevra	Emily Wishart
Ariodante	Charlotte Forknall
Re	Gabriel Tufail Smith

Other roles	Xiaomin Cheng, Wenlan He
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Having survived a duel to the death with the traitorous Polinesso, the knight Lurcanio is approached by the woman he loves Dalinda, who repents her naivety for being part of the plot to install the Polinesso on the throne. Lurcanio's love for Dalinda is tempered by his suspicion that she may be deceiving him once again.

Meanwhile, the mortally wounded Polinesso has confessed that he planned to take the crown by framing the King's daughter Ginevra. Confined in her apartment, Ginevra awaits death. The King brings her news of her vindication, and she is reunited with her fiancé Ariodante. The King calls for public celebration of their love.

The Cast



Xiaomin Cheng



Julieta Kunik

Wenlan He



Yihan Wang



Ustinya Malinina

Astrid Montén



Lily Mo Browne



Yaqiao Huang



Francis Bamford



Lia Liang



Angelina Dorlin-Barlow



Simon Mascarenhas-Carter



Adja Thomas-Mbaye



Erica Paterson

Hannah Limbrick



Charlotte Forknall

Sofia Bagulho

Peng Tian



Xingtian Ge

Misato Makiyama

Di Wu



Ceferina Penny



Emily Wishart



Wu Fei

Gabriel Tufail Smith



Dafydd Hall
Williams

Director

Dafydd Hall Williams is the founder and Artistic Director of Belfast based cross-border company Ulster Touring Opera. He trained at the Oxford School of Drama before attaining a BA and MA at Aberystwyth University. Dafydd's MA was undertaken in partnership with Music Theatre Wales, where he was able to work on the UK premiere of Philip Glass' *In The Penal Colony*, which opened in the Linbury Theatre, Royal Opera House.

As a Director and Staff Director Dafydd has worked with a wide range of companies across the UK and Ireland, including English Touring Opera, Mid-Wales Opera, Buxton Festival, Tête à Tête Festival and Wexford Festival Opera. As a visiting director at the Guildhall School of Music and Drama, Dafydd has directed five productions of Opera Scenes with Undergraduate and Post-graduate Vocal Studies students.

Dafydd's work with UTO has included directing critically acclaimed cross-border tours (*The Barber of Seville* **** Opera Now), establishing the Ulster Youth Opera programme for young performers between 8-18 in Belfast, Derry-Londonderry and Enniskillen and leading projects to explore the potential for opera using augmented reality technology in collaboration with Université de Montréal.



David Doige

Conductor

A coach, pianist/répétiteur and Chorus director, David has worked at many of the UK opera houses, including Glyndebourne, English National Opera, Grange Park Opera and Opera North. Previously Chorus Master and a member of Music Staff at Welsh National Opera for many years, he has worked with many internationally acclaimed conductors such as Carlo Rizzi, Lothar Köenigs, Tomáš Hanus, Ainars Rubikis and Karen Kamensek, with highlights including *Tosca*, *Don Giovanni*, *Eugene Onegin* and *Der Rosenkavalier*. In 2019 he was assistant conductor and répétiteur for *Tosca* at the Abu Dhabi Festival with Sir Bryn Terfel, Kristine Opolais and Vittorio Grigolo.

In concert, David has appeared in performance at many UK venues including Wigmore Hall, Royal Albert Hall, Royal Festival Hall, St Martin in-the-Fields, Leeds Lieder and the Edinburgh International Festival, and his international work has taken him to Opera Houses and Concert Halls in Los Angeles, Rome, Ischia, Oman and Brussels.

David has featured in many live broadcasts and recordings for BBC Radio 3, Classic FM and BBC Radio Wales, as well as television appearances with many leading artists.

David is a visiting coach for the Opera School and Vocal Performance department at the Royal Welsh College of Music and Drama, coach for National Youth Choir of Wales and is a Music Advisor to Decca Records.

UPCOMING EVENTS

IN THE VOCAL FACULTY

SUMMER TERM 2024



Revolutions

Hear brand-new mini operas created by RCM composers and performed by RCM singers working in association with opera company Tête à Tête.

Michael Rosewell conductor

Bill Bankes-Jones director

Sarah Booth designer

Colin Eversdijk lighting designer

7:00pm | 24, 26, 28 June
Britten Theatre, Royal College of Music

Tickets £20, £30, £40; £10 under 35

Find other events at www.rcm.ac.uk/events



FOYLE FOUNDATION

We are enormously grateful to the Foyle Foundation for their support of the Britten Theatre seating refurbishment.

RCM AT ST. MARY ABBOTS

Friday 3 May 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Martinů (1890–1959)	Duo for violin and cello no 1, H 157	14'
	<i>i Praeludium</i>	
	<i>ii Rondo</i>	

Waiying Law violin
Him Chan cello

Mozart (1756–1791)	Piano Sonata no 12 in F major K332	15'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Allegro assai</i>	

Paul Mnatsakanov piano

Scriabin (1872–1915)	Fantasy op 28	9'
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Anson Tang piano

Vieuxtemps (1820–1881)	Viola Sonata in B flat major op 36	12'
	<i>i Maestoso – allegro</i>	

Wyatt Li viola
Anson Lam piano

SUPER STRINGS SUNDAY: FOLKSONG

RCM string players are in the spotlight for the ever-popular annual Super String Sunday. From soloists to large ensembles, experience breathtaking performances from across the Faculty.

Enjoy a feast of folk-inspired music throughout the day with much-loved favourites alongside lesser-known works. The event is rounded off with Richard Strauss' deeply moving *Metamorphosen* for 23 solo strings, written in the aftermath of the Second World War and inspired by the writings of Goethe and the continuous metamorphosis of living things. For this special performance, RCM musicians are joined by RCM Quartet in Association, the Sacconi Quartet.

Our doors are open all day from 11am, so drop in for ten minutes or stay for as long as you like. The performance of Strauss' *Metamorphosen* will begin at 5pm

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Gamal Khamis *specialist tutor*
Tony Ingham *piano*

Saturday 4 May 2024, 3pm
Performance Studio

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- 3.00 Piano Trio (Prach Boondiskulchok *tutor*)
Matthea Zhao *piano* Kazuki Kyo *violin* Alma Silvera *cello*
Chaminade Piano Trio op11 iv *Allegro molto agitato* 6.5'
- 3.15
- 3.30 Bea Murray *violin* (pupil of Juliet Hughes-Rees)
Stravinsky Suite Italienne i *Introduction: Allegro moderato* 2.5'
Paganini Cantabile in D Major op17 4.5'
- 3.45 Sinead McAvoy *horn* (pupil of Susan Dent)
Beethoven Sonata in F op17 i *Allegro Moderato* 7.5'
- 4.00 Trio (Susanne Simma *tutor*)
Mehdi Uwahemu, Elm Hards & Rebecca Tate *bassoon*
Julius Weissenborn Turkish March 3.5'
George Hartley Suite for 3 Bassoons Waltz 3.5'

4.15 Piano Trio (Prach Boondiskulchok *tutor*)
Rachel Zhang *piano* Miriam Grant *violin* Suzannah Clark *cello*
Chaminade Piano Trio op 11 ii *Lento* 7'

4.30 Junior Cello Ensemble (Robin Thompson-Clarke *tutor*)
Kitty Ajaz, Hugo Borrion, Alex Cetateanu, Naya Dbouk, Anna Lea
Gonzales Duba, Charlie Jang, Anaiyah Kashim, Thomasina Larard,
Ray-Chinh Le, Sam Lewens, Alma Silvera, Cynthia Ung
Boccherini Largo for 4 cellos 8'

4.45 Piano Duet (Yoko Ono *tutor*)
Luca Boston 7 Orla Scoggins
Holst arr Nora Day and Vally Lasker The Planets i *Mars* 7'

5.00

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Piano Concert

Saturday 4 May 2024, 5.30pm
Performance Hall

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Emily He

Mendelssohn	Songs Without Words op53 no2	3'
Mendelssohn	Songs Without Words op67 no4 <i>Spinning Song</i>	2'

Aaron Tian

Ravel	Sonatine ii <i>Mouvement de menuet</i>	3.5'
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Jaime Wong

Debussy	Reflets Dans l'Eau	5'
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Alex Pylypenko

Scriabin	Prelude op11 no4 <i>Lento</i>	1.5'
Scriabin	Etude op8 no2 <i>Capriccio, con forza</i>	1.5'

Emma Pang

Bach	Prelude & Fugue in Eb <i>from Well-Tempered Clavier Book 1 BWV852</i>	5.5'
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Reuben Moisey

Scriabin	Prelude op42 no4	2.5'
Chopin	Etude op25 no12	2.5'

Hedi Triki

Chopin	Grande Valse Brillante op18 in E flat	5.5'
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Ka Men Yau Debussy	L'Isle joyeuse	5.5'
Matty Oxtoby Beethoven	Piano Sonata no21 (Waldstein) in C major op53 <i>i Allegro con brio</i>	9'
Sayuri Okunushi Liszt	Cloches de Geneve Nocturne	6.5'
Victoria de Melo Chopin	Ballade no3 op47	7'
Rachel Zhang Wagner/Liszt	Isolden's Liebestod	7.5'
Cecilia Committeri Chopin	Etude op25 no1 <i>i Allegro con brio</i>	4.5

With special thanks to all our wonderful piano teachers:

Jianing Kong, Yekaterina Lebedeva, Natasa Lipovsek, Alvin Moisey,
Clara Rodriguez, Neil Roxburgh, Claudia Schurr, Richard Uttley, Andrew Zolinsky

for their invaluable assistance in preparing their students for today's concert.

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



CONDUCTORS' PODIUM

Sunday 5 May 2024, 3pm

Amaryllis Fleming Concert Hall

Alex Mackinder, Sam Scheer

Michal Oren and Leif Tse conductors

CONDUCTORS' PODIUM

Sunday 5 May 2024, 3pm | Amaryllis Fleming Concert Hall

Mozart (1756–1791)	Serenade no 10 for winds in B flat major K 361/370a <i>Gran Partita</i>	
i	<i>Largo – Allegro molto</i>	Alex Mackinder conductor
ii	<i>Menuetto</i>	Sam Scheer conductor
iii	<i>Adagio – Andante</i>	Sam Scheer conductor
iv	<i>Menuetto: Allegretto</i>	Michal Oren conductor
v	<i>Romanza: Adagio</i>	Michal Oren conductor
vi	<i>Tema con variazioni: Andante</i>	Leif Tse conductor
vii	<i>Finale: Molto Allegro</i>	Leif Tse conductor

The Serenade in 18th century Europe was a well-established musical genre, which prior to Mozart's time took the form of 'background' music for court functions or outdoor events. Mozart, however, used this piece as an opportunity to bring the genre into more of a 'concert hall' setting whilst retaining clear allusions to the origin of the musical style; Dvořák and Strauss would follow this model nearly a century later with their own wind serenades. Moreover, much of the work is musically unconventional. The piece features an unusually large ensemble of 13 players and is cast in an even more unusual seven-movement format rather than the more common four-movement outline. The variety of movements allows Mozart to explore a much larger emotional range than many prior iterations of the genre by other composers.

Arguably one of the most well-known and beloved in all wind ensemble repertoire, whilst the music was unquestionably Mozart's own (although the exact date of composition is disputed), the subtitle 'Gran Partita' was not. His manuscript for the piece had no heading, but some unknown hand posthumously added the subtitle to the score, and for whatever reason, it has stuck!

The work features three pairs of movements. Two lively and rhythmically active bookend the piece, with the latter prefaced by a *Theme and Variations*, which are balanced by two slow movements, three and five. These are, in turn, separated by two Minuets, movement two and four, each of which have two trio sections. Undoubtedly the emotional centrepiece of the work is the third movement, music which has become indelibly etched into the minds of those who have seen the 1984 film *Amadeus*. Based on the 1979 play of the same name, the film explores a fictionalised depiction of the professional relationship between Mozart and contemporary composer Antonio Salieri. In an iconic scene from near the start of the film, Salieri recalls encountering Mozart's music for the first time (this very movement), and describes the music thus:

On the page it looked...nothing! The beginning simple, almost comic: just a pulse... bassoons, basset horns, like a rusty squeezebox. And then, suddenly, high above it, an oboe... A single note hanging there, unwavering until a clarinet took it over, sweetened into a phrase of such delight. This was no composition by a performing monkey. This was a music I'd never heard. Filled with such longing, such unfulfillable longing. It seemed to me that I was hearing the voice of God.

Alex Mackinder

Born and raised in London, Alex is studying for an MMus in orchestral conducting at the RCM, having previously received an MA (Distinction) in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, recent engagements include assisting Ryan Bancroft at the BBC National Orchestra of Wales in works by Schumann and Mahler, and the world premiere of Anian Wiedner's Violin Concerto with the RCM Philharmonic. He is the Founder and Artistic Director of The Sirius Orchestra, an ensemble that seeks to bring students from all of London's major music conservatoires together and provide extra-curricular musicmaking opportunities to assist their transition into the professional sphere. Concerts this season have featured Strauss' *Metamorphosen*, Beamish's Saxophone Concerto no 2 and Schumann's Symphony no 3, whilst forthcoming concerts this season will feature Sibelius' Symphony no 2 and Dvořák's Cello Concerto.

Sam Scheer

Sam Scheer is a postgraduate conductor at the RCM where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had masterclasses with Sir Andrew Davis, Martyn Brabbins and Vasily Petrenko. Sam is the founder and Music Director of The Campanella Orchestra, comprising London's Conservatoires' top musicians. With Campanella Sam has conducted major symphonic works, which include Shostakovich's Ninth Symphony, Rachmaninov's Second Symphony and Stravinsky's *Firebird*. With Campanella he has performed concertos with some of the country's most exciting young soloists. Recently Sam has enjoyed close relationships with non-professional orchestras, being a regular conductor for both Benslow Music's chamber orchestra course and Sue Hadley's orchestral playdays. Experience with student ensembles include the University of London Symphony Orchestra and Hertfordshire County Youth Orchestra.

Michal Oren

Michal Oren is an award winning conductor and a clarinetist from Tel-Aviv, Israel. She is currently studying for her Master of Performance in orchestral conducting at the RCM with a full scholarship. She was awarded distinction for her two Bachelors of Music in orchestral conducting and clarinet performance from the Buchmann-Mehta School of Music at the Tel Aviv University. Michal won first prize in the International Academy and Competition of Orchestra Conducting in Estoril (2023) and the Buchmann-Mehta School of Music conducting competition (2020). Recently won the second prize in the International Orchestral Conducting Competition Universidad de Almeria (2023). She is a Victor and Lilian Hochhauser Scholar, Residence Music Scholar of the Robert Anderson Trust, and since 2015, scholar of the America-Israel Cultural Foundation. Michal is also the founder and musical curator of the Museum Orchestra of the Petach-Tikva Museum of Art in Israel.

Leif Tse

Leif Tse was recently music director of Streatham St Bart's Chamber Orchestra and South London String Orchestra and has conducted the Lithuanian State and the Hungarian National Szeged Symphony Orchestras. He is currently pursuing a Master of Performance in conducting at the RCM, London as a Christopher Hogwood Scholar after having graduated from Guildhall School of Music and Drama with a First Class Honours where he trained as a baritone. With a particular interest in opera, Leif conducted Maldon Festival's 2022 Double Bill: *Une éducation manquée* and *Cox and Box*, and assisted Toby Purser on *Così fan tutte* at the Vienna Opera Festival. He has assisted Sir Antonio Pappano and Vasily Petrenko at the RCM and participated in masterclasses led by Sir Andrew Davis, Martyn Brabbins and Colin Metters.

Oboe

Hannah Seymour
Annabelle Pizzey

Clarinet

Hannah Shimsell
Connor Hargreaves

Basset

Catrin Davies
Lily Hespeth Dugdale

Bassoon

Liam Slabbert
Eva Serksnaite
Jamie King

Horns

Lucas Boardman
Tom Hutchison
Yujie Zhao
Hannah Spry

Personnel correct at the time of going to print.

Italics denote section principals.



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Programme details correct at time of going to print.

RCM SONG RECITAL

Sunday 5 May, 3pm | Wigmore Hall

Madeline Boreham *soprano*

Hugo Brady *tenor*

Charlotte Kennedy *soprano*

Sam Hird *baritone*

Francesca Lauri *piano*

Coleridge-Taylor (1875–1912)	6 Sorrow Songs Op. 57 <i>Oh, what comes over the sea</i> <i>When I am dead, my dearest</i> <i>Oh, Roses for the flush of youth</i> <i>She sat and sang alway</i> <i>Unmindful of the roses</i> <i>Too late for love</i>
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Eyra Norman *soprano*

Madeline Boreham *soprano*

Charlotte Kennedy *soprano*

Archie Bonham *piano*

Helen Grime (b 1981)	Bright Travellers <i>Soundings</i> <i>Brew</i> <i>Visitations</i> <i>Milk Fever</i> <i>Council Offices</i>
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Alexandria Moon *mezzo soprano*

Francesca Lauri *piano*

Coleridge-Taylor (1875–1912)	Nourmahal's Song
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Sam Hird *baritone*

Archie Bonham *piano*

Horovitz (1926–2022)	Foie-gras
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Charlotte Kennedy *soprano*

Alexandria Moon *mezzo soprano*

Archie Bonham *piano*

Horovitz (1926–2022)	Malicious madrigal
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This afternoon, RCM singers give a recital featuring music by RCM alumni Samuel Coleridge-Taylor, Joseph Horovitz and Helen Grime. At the heart of the recital is Coleridge-Taylor's *Nourmahal's Song*, a discovery made in the RCM Library in 2022.

Samuel Coleridge-Taylor studied at the RCM between 1890 and 1897 and can be described as one of the College's earliest success stories. Mentored by Charles Villiers Stanford, he gained an important status as a prominent Black musician in late-Victorian and Edwardian Britain.

6 *Sorrow Songs* from 1906 was dedicated to Coleridge-Taylor's wife, Jessie Walmisley, whom he met at the College as a student. Prior to writing the songs, Coleridge-Taylor read WEB Du Bois's (1868–1963) book *The Souls of Black Folk* (1903) and declared it 'about the finest book I have ever read by a coloured man, and one of the best by any author, white or Black'. This groundbreaking volume included a chapter devoted to slave songs called *Sorrow Songs*. It introduced the reader to the idea of 'double consciousness' describing how Black people see themselves through the eyes of white society. The text, addressing themes of love, death, and spirituality, was taken from the melancholic poetry by one of the most esteemed English female writers of the Victorian era, Christina Rossetti (1830–1994).

The unique and important collections housed in the RCM Library were at the centre of a thrilling discovery in 2022 when Coleridge-Taylor's *Nourmahal's Song*, a previously unknown work, was found by Assistant Librarian Jonathan Frank. The work utilises text from the poem *Lalla Rookh* by Irish writer Thomas Moore (1779–1852). It tells the story of Lalla Rookh who is engaged to a young king but falls in love with a poet called Feramorz. The annotations on the manuscript suggest this dramatic song was intended to have an orchestral accompaniment, but none exists today. Its world première took place in the RCM's Amaryllis Fleming Concert Hall in July 2023. Today's significant performance is the first outside College walls. *Nourmahal's Song* is currently on display in the RCM Library.

Award-winning composer Helen Grime studied with Julian Anderson and Edwin Roxburgh at the RCM, later becoming a Junior Fellow. *Bright Travellers* was inspired by the remarkable and emotive collection of poems of the same name by Fiona Benson. Following the birth of her son, Helen Grime happened upon this collection and was particularly moved by the poems concerning pregnancy and early motherhood, depicting the first scan to registering the child's birth. Helen remarked that these were 'direct, sometimes funny and achingly beautiful and have a natural musicality about them'. The poems speak of personal experience, of joys and challenges weaving between a range of emotions.

Joseph Horovitz led a successful yet, in its early years, challenging life. He was one of a significant number of influential figures in post-war British musical life and an émigré musician, who was forced to leave his Vienna homeland due to the rise of the Nazi regime in Europe. His connections with the RCM began after completing degrees at Oxford when he attended the College to study composition with Gordon Jacob; he went on to Paris to further his studies with Nadia Boulanger. In 1961 he returned to the RCM as a professor of composition, a post he held until 2017. He was a prolific and hugely admired composer and teacher, writing for a wide range of groups and occasions.

The concert ends with two of Horovitz's wittiest numbers. *Foie-gras* was originally commissioned by the Cheltenham International Music Festival in 1974 where the King's Singers presented works based on the Seven Deadly Sins. Each Sin was allotted to a different composer, and Horovitz, at the prompting of his wife, chose gluttony. The original work had two sections, the first of which was *Foie-gras*. It sets a text by Michael Flanders (1922–1975), a lyricist, actor, and singer. The original version was written as a vocal sextet, but it was reset as the solo song with piano as heard today. The duet *Malicious Madrigal*, subtitled *Freddy and Jane*, was written for unison or two-part voices and piano and was published as the music supplement to *The Musical Times* in 1970. The song is a commentary on the sad end of a relationship.

6 Sorrow Songs Op. 57

Oh, what comes over the sea,
Shoals and quicksand's past;
And what comes home to me,
Sailing slow, sailing fast?

A wind comes over the sea
With a moan in its blast;
But nothing comes home to me,
Sailing slow, sailing fast.

Let me be, let me be,
For my lot is cast:
Land or sea all's one to me,
And sail it slow or fast.

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

O roses for the flush of youth,
And laurel for the perfect prime;
But pluck an ivy branch for me
Grown old before my time.

O violets for the grave of youth,
And bay for those dead in their prime;
Give me the withered leaves I chose
Before in the old time.

She sat and sang alway
By the green margin of a stream,
Watching the fishes leap and play
Beneath the glad sunbeam.

I sat and wept alway
Beneath the moon's most shadowy beam,
Watching the blossoms of the May
Weep leaves into the stream.

I wept for memory;
She sang for hope that is so fair:
My tears were swallowed by the sea;
Her songs died on the air.

Unmindful of the roses,
Unmindful of the thorn,
A reaper tired reposes
Among his gathered corn:
So might I, till the morn!

Cold as the cold Decembers,
Past as the days that set,
While only one remembers
And all the rest forget, --
But one remembers yet.

Too late for love, too late for joy,
Too late, too late!
You loitered on the way too long,
You trifled at the gate:
The enchanted dove upon her branch
Died without a mate;
The enchanted princess in her tower
Slept, died, behind the grate;
Her heart was starving all this while
You made it wait.

Ten years ago, five years ago,
One year ago,
E'en then you had arrived in time,
Though somewhat slow;
Then you had known her living face
Which now you cannot know:
The frozen fountain would have leaped,
The buds gone on to blow,
The warm south wind would have awaked
To melt the snow.

You should have wept her yesterday,
Wasting upon her bed:
But wherefore should you weep to-day
That she is dead?
Lo, we who love weep not to-day,
But crown her royal head.
Let be these poppies that we strew,
Your roses are too red:
Let be these poppies, not for you
Cut down and spread

Text by Christina Rossetti

Bright Travellers

Soundings

There's a leveret in the field.
I know it by its mother's haunt at dusk,
can sense the cupped space of its watch
over near the gorse.

For now it's stowed
belly to the thawed ground, screened
in timothy and vetch, tuned
to the wing-chirr of insects,

the far-off bark of a fox.
As for you, small one in my womb,
the midwife lies an ear down flat.
to hear the wild, sweet beating

of your heart,
scans for tell-tale movements on the graph.
There are still so many ways
you could startle, abort.

Brew

Hunched genie in the lamp of my womb
taking on bone till your spine glows
like a flexed wand, multiplying cells
like pearls.

Self-contained, remote,
a kernel in a walnut shell
you're that well-sealed, all voltage and will,
a knotted concentration in the dark,

feather and tar,
meconium and fur —
your fingers bud and clot;
blood roars to your spendthrift heart.

Visitations

She stares
over my left shoulder
into blank corners

and seems to watch
who knows what
bright travellers.

Wrong out the room,
make it clean.
I'll have no ministers,

no auspices —
she's not your passenger
or plaything,

not your holy fool;
back off.
Leave us be.

Milk Fever

When she screams
I can't help it,
I sweat and the skin
of my nipples becomes

like water's skin,
that thin meniscus
I've seen dimple and crease
round a pond-skater's feet —

think of the way water
begins to tremble

in its glass
as the earthquake begins —

so my breasts pulse
and the fine membrane
of each nipple
tightens,

lets through
a drop of milk —
she calls to my body
and my body leaps.

Council Offices

The registrar asks
If this is our *first*
Live-born child;

and I think
of the shuttered room
and rolling screen —

my empty womb
and that failed scrap
of foetal sac —

then remember again
the corridor
of the labour ward

and the woman
sitting, weeping
with her man

having given birth
to a death —
small grey face,

no breath,
something you cannot help
but love —

habibi, akushla,
I go home alone
But carry you,

Courie you
Little slipped thing,
To the ends of the earth.

Poems taken from the collection *Bright Travellers* by Fiona Benson.
Published by Jonathan Cape, 2014

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Nourmahal's Song

Fly to the desert, fly with me,
Our Arab tents are rude for thee;
But, oh! the choice, what heart can doubt of tents with love, and thrones without?
Our rocks are rough, but smiling there Th'accacia waves her yellow hair;
Lonely and sweet, nor loved the less
For flow'ring in a wilderness.

Then come, then come thy Arab maid will be the loved and lone acaccia tree,
The antelope, whose feet shall bless, shall bless with their light sound thy loneliness.

Then fly to the desert, fly with me! if thou hast known
No other flame, nor falsely thrown away a gem that thou hadst sworn should ever in thy heart be worn.

Come if the love thou hadst for me
Is pure and fresh as mine for thee
Fresh as the fountain underground when first 'tis by the lapwing found.

Then come, then come thy Arab maid will be the loved and lone acaccia tree,
The antelope, whose feet shall bless, shall bless with their light sound thy loneliness.

Text by Thomas Moore

Foie-gras

At the Auberge 'Saint-Louis' the food is soigne, Four Star!
The chef is renowned for his specialitees, Ma foi! Ma foi!
My Lord the Archbishop is coming to dine,
so lay out the linen, the silver, wine,
gigantic terrines of obscenely divine
Foie-gras! Foie-gras, foie-gras!

The maître d'hôtel has the eye of an eagle: Ma-la droit! Ma-la droit!
He inspects every dish, before giving a regal 'Cava, Cava'
The guests are assembled and greet with applause
each mountain of food as it comes through the doors
Oh the licking of chops and the champing of jaws
and Foie-gras, pâté de foie-gras!

Foie-gras, foie-gras,
There are geese up in Strasburg we will have the thank,
n'est pas? C'est ca,
Who stand with their feet firmly nailed to a plank;
He las! He-las! While rosy checked village girls cram them with corn
at noon and at midnight, at sunset and dawn
till they get the cirrhosis from which there is born
Foie-gras! Foie-gras! Foie-gras!

Foie-gras, foie-gras,
In the beechwoods of Perigord deep underground,
La bas! La bas
The truffles we add to these livers are found, oo la la! Yes, they are
to enhance the pâté of the very first grade,
rooted out and disgorged by some pig in a glade
and the swine who will eat it knows just how it's made
De Foie-gras! foie-gras, foie-gras pâté de foie-gras!

In the backstreets of Hell stands a brash Brasserie, 'Belshazar!' 'Belshazar!'
Where my Lord and his guests at all hours you may see,
by the bar, yes, there they are!

Stretched out on hot toast racks basted with grease,
while ganders make snacks of their livers obese,
and the more the geese gobble the more they increase!
Ha, ha, ha! O ma foi! Caira!
Encore un fois! So its bon appetite and 'service compris'
at the bar, Ha, ha, ha, ha, fois-gras!

Text by Michael Flanders

Malicious madrigal

Freddy and Jane have called it quits,
Sing hey for the love that's dead.
Their little romance is smashed to bits,
Sing Ho for the banns unread.
Sing hey for the ring that won't be worn,
Sing Hassan for the child that won't be born,
Sing hey, sing Hassan for a pair forlorn,
And the Bestman's speech unsaid,

Freddy and Jane have said goodbye,
How sad it was I know.
But here is an eye that stays quite dry as it watches Freddy go.
Sing hey for the two young hearts that crack,
Sing Hassan for the veil they won't unpack,
Sing hey for the wedding gifts sent back,
Sing hey, deliciously ho-ly ho!

Freddy and Jane are such good friends whenever they chance to meet.
Sing hey for the great affair that ends with a tearful smile in the street.
Sing ho for the girl who won't have me,
Sing hey for the man she longs to see,
Sing hey, sing ho, and a tee hee hee!
Sing hey for revenge s sweet, is sweet,
Sing hey, sing ho, sing hey for revenge is sweet.

Text by Alistair Sampson

RCM CHAMBER MUSIC: SUPER STRING SUNDAY 2024 – PROGRAMME

Performers	Composer	Title of Work	Duration
11am – 12pm			
Sakura Trio Xinyue Kang viola Lea Hallinon flute Dian Yi harp	Debussy	Sonata for Flute, Viola and Harp	20'
Levi Andriessen double bass Will Duerden double bass Daniil Margulis double bass Nathan Perry double bass	Gareth Wood	Quartet	12'
Sacha Bistany guitar	Ginastera	Sonata op 47	15'
12pm – 1pm			
Isabell Karlsson violin	Lera Auerbach	T'filah	6'
Triton Quintet Annisla Kali Gybel violin Joseph Lowe viola Lily Dai cello Sam Lee double bass Rieko Makita piano	Schubert	Piano Quintet in A major D 667 'Trout'	35'
Julia Blachuta violin	Grażyna Bacewicz	Polish Caprice	3'
1pm – 2pm			
Emmanuel Webb violin	JS Bach	Ciaccona from Partita no 2 in D minor BWV 1001	13'
New Light Duo Ian Lim harp Him Chan cello	Kelly-Marie Murphy	Si Veriash a la Rana	6'
Elif Cansever violin Lucia Porcedda clarinet Alexander Doronin piano	Bartók	Contrasts	20'
Mira Steenbrugge violin	Eun Young Lee	Sariyo Ta-Ryung I	3'

Please be advised that timings for the day are approximate and performances may run ahead or behind the advertised schedule

RCM CHAMBER MUSIC: SUPER STRING SUNDAY 2024 – PROGRAMME

Performers	Composer	Title of Work	Duration
2pm – 3pm			
Seion Quartet Joe MacDonald violin Sally Aiko Dando violin Joe Berry viola Carys Underwood cello	Danish String Quartet (arr of: Trad., Fredrik Sjölin, Rune Tonsgaard Sorensen)	Æ Rømeser Intermezzo Shine You No More	9'
Alix Vaillot-Szwarc violin Eddie Mead cello Alexander Doronin cello	Ravel	Piano Trio	15'
Sonora Quartet Maria Noskova violin Emily St Clair violin Maya de Souza viola Alex Boyd-Bench cello	Danish String Quartet (arr of: Trad.)	The Dromer/Unst Boat Song	8'
Layla Ballard cello	Britten	Selected movements from Cello Suite no 1 op 72	12'
3pm – 4pm			
Amy Jo Gilbert violin	Roxanna Panufnik	Hora Bessarabia	6'
Arie Dakesian guitar	E Pujol	Troix Morceaux Espagnols	11'
Gabriele Brasaite violin Dina Duisen piano	Amy Beach	Romance	6'
Sunrise Serenade Xiongyufan Miao violin Zhi Hsuan Lim violin Anthony Ip viola Jennifer Hui cello	Moeran	String Quartet no 1 in A minor	22'
4pm – 5pm			
Isabella Azima violin Sally Aiko Dando violin Becca Marr viola Joe Berry viola Layla Ballard cello Carys Underwood cello	Schoenberg	Verklärte Nacht op 4	28'

Please be advised that timings for the day are approximate and performances may run ahead or behind the advertised schedule



ROYAL

COLLEGE

OF MUSIC

London

**SUPER STRINGS SUNDAY:
STRAUSS – METAMORPHOSEN**

Sunday 5 May, 5pm

Amaryllis Fleming Concert Hall

SUPER STRINGS SUNDAY: STRAUSS – METAMORPHOSEN

Sunday 5 May, 5pm, Amaryllis Fleming Concert Hall

R Strauss

Metamorphosen

29'

(1864–1949)

Violins

Ben Hancox (Sacconi Quartet) Elif Cansever, Ugne Zuklyte, Lily Harwood, Hilde Jentsch, Lucy Ruuskanen, Catherine Alsey, Alix Vaillot, Zea Hunt, Anya Robins

Violas

Robin Ashwell (Sacconi Quartet) Hattie Quick, Maya de Souza, Aisha Goodman, Becca Marr

Cellos

Cara Berridge (Sacconi Quartet) Carys Underwood, Aoqing Yang, Hannah Hoppman, Lilah Forde

Double Basses Isabel Garcia Gonzalez, Sam Lee, Davide Scafarto



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Programme details correct at time of going to print.

Sacconi Quartet

For 21 years, the Sacconi Quartet has been captivating audiences with its unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, the four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconi Quartet enjoys a busy international career and is Quartet in Association at the Royal College of Music and Quartet in Residence in Folkestone.

The quartet's prolific recording career covers a broad swathe of repertoire from Haydn to present day. The latest album features world premiere recordings of works by Roxanna Panufnik; other releases of recent years include premiere recordings of works by Jonathan Dove, Graham Fitkin and John McCabe. *In Damascus*, a CD of music by Jonathan Dove, hit the Classical Top Ten, and was chosen as one of *Gramophone* magazine's Recordings of the Year. To commemorate its twentieth birthday, the Quartet commissioned a piece from Jonathan Dove, *On the Streets and In the Sky*, shortly to be released on Signum Records. The quartet's film of Dove's first quartet *Out of Time* was released on Amazon in 2021. The Sacconi Quartet also continues to tour with *Beethoven in the Dark*, an immersive performance of Beethoven's op131 quartet entirely from memory, in almost complete darkness.

The Sacconi Quartet is Quartet in Residence for the town of Folkestone and its surrounding areas, enabling creative collaborations with local artists and projects, and an embedded outreach programme. Recent performances *Beethoven on the Beach* and *Glass on the Warren Seafront* have attracted large audiences, with many attendees experiencing the energy of chamber music for the very first time. The Sacconi Chamber Music Festival in Folkestone is firmly established among the UK's major chamber music festivals and attracts audiences from far and near for its vibrant atmosphere and dynamic programming.

The Sacconi Quartet's members are indebted to the Royal Society of Musicians and Ellen Solomon for the use of their instruments.

SACCONI CHAMBER MUSIC FESTIVAL FOLKESTONE

SATURDAY 18 MAY, 7pm

Holy Trinity Church, Sandgate Road, Folkestone, CT20 2HQ

Sacconi Quartet (with Haim Choi*)

Royal College of Music Chamber Orchestra

Tom Hancox flute

Tom Foster harpsichord

JS Bach Orchestral Suite in B min, BWV 1067

JS Bach Brandenburg Concerto no 5 in D major, BWV 1050

Grieg Holberg Suite

Strauss Metamorphosen

Tickets £25 (£10 FOR UNDER 35s, FREE FOR 8-25s)

<https://www.ticketsource.co.uk/sacconi-festival>

* guest violinist while Hannah Dawson is on maternity leave

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

HARP FACULTY SHOWCASE

Tuesday 7 May, 4pm, Performance Hall

Rossini (arr Bochsa)
(1792–1868)

Zitti Zitti

Annest Davies harp

Balakirev (arr Agazarian)
(1837–1910)

The Lark

Dian Yi harp

Hovhannes
(1911–2000)

The Garden of Adonis op 245

v *Grave*

vii *Andante molto espressivo*

Samuel Finch flute **Catherine Reid** harp

Bernard Andrès
(b 1941)

Late Season Songs

i *Andantino*

vii *Moderato*

Ansley Kan harp **Keane Lui** Bassoon

Pierné
(1863–1937)

Impromptu Caprice

Haley Kwai harp

Kelly-Marie Murphy
(b 1964)

Si Veriash a la Rana

Him Chan cello **Ian Lim** harp

Lecuona
(1895–1963)

Malaguena

Jimena Eisele Farag harp

Tournier
(1879–1951)

Ce que chante la pluie d'automne

Liza Rakovska harp

Salzedo
(1921–2000)

Variations on an Ancient Theme

Tannaz Beigi harp

Upcoming Events

RCM CHAMBER MUSIC

Wednesday 8 May, 6pm

Inner Parry Room

Repertoire to include:

Poulenc Trois Novelettes

Enescu Concertstück for Viola and Piano

Brahms Piano Quartet no 3 in C minor op 60

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC

Tuesday 7 May, 1.05pm

Performance Studio

Barber (1910–1981)	Souvenirs op 28 v <i>Hesitation Tango</i>	7'
Imogen Edwards piano		
Shostakovich (1906–1975)	Shostakovich Piano Trio no 2 in E minor i <i>Andante moderato</i> ii <i>Allegro con brio</i> iii <i>Largo</i> iv <i>Allegretto – Adagio</i>	27'
Waiying Law violin Him Chan cello Siyu Chen piano		
Stravinsky (arr G Agosti) (1882–1971)	Firebird Suite	15'
Sonya Pigot piano		
Wagner (arr August Wilhelmj) (1813–1883)	Romanze from Albumblatt	5'
Natasha Sutando violin		

Upcoming Events

RCM CHAMBER MUSIC

Wednesday 8 May 6pm

Inner Parry Room

Repertoire to include:

Poulenc Trois Novelettes

Enescu Concertstück for Viola and Piano

Brahms Piano Quartet no 3 in C minor Op 60

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC

Wednesday 8 May, 6pm

Inner Parry Room

Poulenc (1899–1963)	Trois Novelettes <i>No 1 in C major</i> <i>No 2 in B flat minor</i> <i>No 3 in E minor</i>	7'
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Geneviene Liew piano

Enescu (1881–1955)	Concertstück for Viola and Piano	10'
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Aisha Goodman viola
Dina Duisen piano

Brahms (1833–1897)	Piano Quartet no 3 in C minor op 60 <i>i Allegro non troppo</i> <i>ii Scherzo: allegro</i> <i>iii Andante</i> <i>iv Finale: Allegro comodo</i>	35'
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Jadeite Piano Quartet
Hangyu Fu violin
Ziyu Zhou viola
Zhaotian Yang cello
Xiaoye Wei piano

Upcoming Events

CHAMBER SPOTLIGHT: CATHARSIS

In the first of this season's Chamber Spotlight events, RCM musicians explore music of catharsis in a programme of music by Yshani Perinpanayagam and Brahms.

Repertoire to include:

Yshani Perinpanayagam Music for My Stolen Breath

Brahms String Sextet no 2 in G major op 36

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM WIND ENSEMBLE: ROMEO AND JULIET

Thursday 9 May 2024, 7.30pm

Amaryllis Fleming Concert Hall

Marie Lloyd director

RCM Wind Ensemble



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RCM WIND ENSEMBLE: ROMEO AND JULIET

Thursday 9 May 2024, 7.30pm | Amaryllis Fleming Concert Hall

Supported by the Sergei Rachmaninoff Fund

Marie Lloyd director
RCM Wind Ensemble

Arya Pugala (b 1990)	Gerak (world premiere) <i>i Static</i> <i>ii Blocks</i> <i>iii Flow</i> <i>iv Dynamic</i>	8'
Albéniz (arr Franz Watz) (1860–1909)	Tango in D major op 165 no 2	3'
Lara Poe (b 1993)	Contradanse	5'
Françaix (1912–1997)	Sept danses after the ballet Les malheurs de Sophie for 10 wind instruments <i>i Le jeu de la poupée</i> <i>ii Funérailles de la poupée</i> <i>iii La présentation des petits amis</i> <i>iv Variation de Paul</i> <i>v Pas de deux entre Sophie et Paul</i> <i>vi La goûter</i> <i>vii Danse des filets à papillons</i>	13'

INTERVAL

Prokofiev (arr AN Tarkmann) (1891–1953)	Romeo and Juliet Suite for Wind Octet <i>i Mercutio</i> <i>ii The Street Wakens</i> <i>iii Morning Dance</i> <i>iv Madrigal</i> <i>v Aubade</i> <i>vi Dance of the Girls</i> <i>vii Friar Laurence</i> <i>viii Montagues and Capulets</i>	25'
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The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College. The ensemble often takes its performances outside College to venues including St Bartholomew-the-Great. This evening's programme focuses on a range of well known dance music.

The RCM Wind Ensemble begins with RCM composer Arya Pugala's new work. *Gerak* (Indonesian translation *Movement, motion*) is a set of four miniatures inspired by various Indonesian traditional dances within a wide variety of cultures, spread over more than 17000 islands and 1300 ethnic groups. Traditional dances are manifestations of necessity and wisdom within the society they come from. While it uses some degree of folk music materials, this piece was developed on the structure of dance choreography rather than the music. In other words, it is a translation of gesture and movement into music, reflected in the title of each miniature. Its most notable feature is in the way musical events unfold; the unchanging gesture in *Static*, disconnected sections in *Blocks*, gradual transformation of harmony in *Flow*, and rapid changes in *Dynamic*.

The programme continues with Tango in D major by Isaac Albéniz, a Spanish virtuoso pianist, composer, and conductor. He is one of the foremost composers of the post-Romantic era and best known for his piano works based on Spanish folk music idioms. The Tango was written in 1890 as part of a larger suite called *España* for solo piano. Like so many of his compositions, it was later transcribed for guitar and also arranged for other instrument groups.

Next hear the good-humoured *Contradanse* by RCM alumna Lara Poe, a Finnish-American composer making a name for herself worldwide. The work for eight wind instruments employs slightly off-kilter dance rhythms to create a rhythmic background structure to the piece. The melodic lines constantly change timbre as they move through different instrumental combinations.

A work by French composer Jean Françaix continues the programme. In 1935 he wrote a 30-minute ballet scored for orchestra based on the children's book *Les Malheurs de Sophie* by the 19th-century Russian author Comtesse de Segur. The story takes place in a French castle, where the mischievous protagonist Sophie manages to cause trouble, much to the dismay of her mother. In 1971, Françaix took seven movements from the ballet to form a suite, *Sept Danses*, scored for ten winds.

To conclude this evening's concert the RCM Wind Ensemble performs Prokofiev's celebrated work based on one of the greatest love stories ever told, Shakespeare's *Romeo and Juliet*. Composed in the summer of 1935, the ballet proved to be controversial after the directors of the Bolshoi Ballet in Moscow judged it to be 'impossible to dance to'. In response Prokofiev extracted two suites believing they would create a demand to hear the work in its entirety. He was right and the complete ballet soon had the Bolshoi and its rival, the Kirov, vie for the right of the first production .

Marie Lloyd

Marie studied clarinet at Trinity College of Music with Keith Puddy, and the RCM with Colin Bradbury and Richard Hosford. She is a member of the Chamber Orchestra of Europe, a position she has held since 2001. The orchestra has worked with eminent musicians such as Sir Bernard Haitink, Nikolaus Harnoncourt, Sir Andras Schiff, Sir Simon Rattle and Yannick Nézet-Séguin. The orchestra regularly includes chamber music in its programming with Marie performing in Janáček's *Mládí* on tour. Marie also performed in the Centenary Concert at Wigmore Hall, and with the COE Wind Soloists playing Mozart's Wind Serenade K388. In addition, Marie is in demand as a guest principal clarinetist and E flat player and has worked in this capacity with orchestras including BBC NOW, BBC Symphony Orchestra, Orchestra of the Royal Opera House Covent Garden and the Royal Philharmonic Orchestra. As a chamber musician, she plays regularly with the Nash Ensemble in its Wigmore Hall series, including the world premiere and recording of Julian Anderson's *Van Gogh Blue* and a broadcast of Mozart's *Gran Partita* on basset horn for BBC Radio 3. Marie is a passionate educator having previously held positions at Wells Cathedral School and the Junior Academy. She has coached and taught as part of the COE's Academy scheme and has guest examined, adjudicated and taught at many UK conservatoires. Marie is Head of Woodwind at the RCM.

Arya Pugala

Arya is an Indonesian-born composer, violinist, and conductor currently in his final year at the RCM studying composition with Alison Kay and baroque violin under Lucy Russell. He previously studied with composer Deirdre Gribbin. Arya often takes inspiration from Indonesian folk traditions and the world of science, particularly concepts related to his former training as a chemist at Bandung Institute of Technology. He also aims to understand and challenge the perception of music and human experience of sound. His music has been commissioned and performed by the Bandung Philharmonic, Jakarta Concert Orchestra, Jakarta Sinfonietta, Fretworks Viol Consort and Central Conservatory of China among others. Arya was a bursary student at the Dartington Summer School 2023 for composition under Cevanne Horrocks-Hopayian and violin under Thomas Gould. He is also the founder and director of Acacia Youth String Orchestra, an ensemble aimed towards accessibility for the audience, education for young people and promoting new works by living composers, while re-examining forms and conventions of classical music performance.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM Wind Ensemble

Flute

Hollie Tibbotts
Lilja Hakonardottir

Oboe

Patricia Gomes
Rebecca Pughe

Clarinet

Connor Hargreaves
Max Ip

Bassoon

Emily Ambrose
Liam Slabbert

Horn

Yaoqi Tang
Oscar Horan

Trumpet

Josie Sleigh
Alex Gray

Tenor Trombone

Edward Hyde

Bass Trombone

Jamie Tweed

Percussion

Juho Hwang
Harry Gong

Personnel correct at the time of going to print.

Italics denote section principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

THE PLEASURE GARDEN OF ENLIGHTENMENT

Wednesday 15 May 2024 7.30pm | Amaryllis Fleming Concert Hall

Marco Testori conductor

RCM musicians | Mozarteum University musicians

Mozart Symphony no 34 in C major K 338

Schetky Conservati Fedeale

M Haydn Symphony no 29 in D minor op 1 no 3

JC Bach 'Semplicetto, ancor non sai' from Endimione

Wölfl Symphony in G minor op 40

Historical performance musicians from the RCM and Mozarteum University come together to perform elegant orchestral works written in London and Salzburg during the Classical era.

In the Pleasure Gardens of these two great cities, audiences could hear the very best music from the notable composers and performers of the day. JC Bach and Schetky were illustrious figures on the London music scene. Known as 'the London Bach', JC Bach regularly wrote music for fashionable social occasions at Vauxhall Gardens, and composed 'Semplicetto, ancor non sai' for London opera house the King's Theatre.

Salzburg is represented by Mozart and Michael Haydn, while Wölfl bridges the gap: he studied with Michael Haydn but wrote his Symphony no 40 in London. Following this inaugural concert, the ensemble will take its programme to the Chigiana International Festival, Siena.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

MUSIC IN THE MUSEUM

Friday 10 May, 12.30pm

Museum Gallery

JS Bach
(1685–1750)

Cello Suite no 2 in D minor BWV 1008 (arr. for viola) 11'

- i* Prelude
- ii* Allemande
- iii* Courante

Aisha Goodman viola

Hovhannes
(1911–2000)

The Garden of Adonis Opus 245 15'

- i* Largo
- ii* Allegro
- iii* Adagio
- iv* Allegro
- v* Grave
- vi* Allegretto
- vii* Andante molto espressivo

Samuel Finch flute
Catherine Reid harp

Debussy
(1862–1918)

Sonata for flute, viola and harp 16'

- i* Pastorale. Lento, dolce rubato
- ii* Interlude. Tempo di minuetto
- iii* Final. Allegro moderato ma risoluto

Viviane Ghiglini flute
Jimena Barrio-Briones viola
Jimena Eisele Farag harp

Upcoming Events

CHAMBER SPOTLIGHT: CATHARSIS

In the first of this season's Chamber Spotlight events, RCM musicians explore music of catharsis in a programme of music by Yshani Perinpanayagam and Brahms.

Repertoire to include:

Yshani Perinpanayagam Music for My Stolen Breath

Brahms String Sextet no 2 in G major op 36

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

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Programme details correct at time of going to print.



*RCM Vocal and Opera
Faculty presents...*

OPERA SCENES

5.30pm | 10 May 2024
Britten Theatre

Director Ashley Pearson
Conductor Chris Hopkins
Pianist Gamal Khamis

Production Team

Director

Ashley Pearson

Costume Assistant

Evelien Coleman

Conductor

Chris Hopkins

Set and Props

Britten Theatre Workshop

Pianist

Gamal Khamis

Student Pianist

Kaishun Ypsilantis

Lighting Designer

Colin Eversdijk

Head of Stage

Matthew Gorman

Stage Managers

Katherine Verberne and

Zoe Rogers-Holman

Costume Designer / Supervisor

Laura Jane Stanfield

Cast

Tom Law

Frances Bamford

Alex Cooper

Madeleine Perring

David Afzelius

Susanna Davis

Ryan Blankenburg

Marlene Chevalley

Lydia Messam

Esmée Loughlin-Dickenson

Nathan Breeze

Zheng Jiang

Bella Marslen

Yihan Wang

Beatriz Volante

Antoinette Pompe van Meerdervoort

Jiaxi Lin

Pengli Zhang

Ross Fettes

Zachariah Everson

Milly Atkinson

Amy Heptinstall

Charlotte Forknall

Synopses

Imeneo – Handel

Imeneo	Tom Law
Tirinto	Frances Bamford
Rosmène	Alex Cooper

Pianist	Kaishun Ypsilantis
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In ancient Athens, Rosmène is rescued from pirates by the dashing Imeneo. As a reward for his valour, he claims her hand in marriage. However, Tirinto, Rosmène's previous beloved, also has a claim to her heart. The Athenians favour Imeneo's claim, but are leaving it up to Rosmène to choose between them.

In this trio, Rosmène faces Imeneo and Tirinto, saying that her heart is torn between duty and love. They, in turn, beg her to ease their anguish, and they all wish for death over this torment.

Cupbaord Love – Dring

She	Madeleine Perring
He	David Afzelius

Two lovers come upon the corpse of the woman's husband. They oscillate between delight at the obstacle to their relationship being eliminated and suspicion about how the event has occurred, all while struggling to deal with the corpse.

Hänsel and Gretel – Humperdinck

Gretel	Susanna Davis
Hänsel	Ryan Blankenburg

Hansel and Gretel are at home waiting for their mother to return. They are bored, restless and hungry. To distract her brother, Gretel teaches Hansel to dance.

Les Bavards – Offenbach

Béatrix	Marlene Chevalley
Inès	Lydia Messam
Roland	Esmée Loughlin-Dickenson
Sarmiento	Nathan Breeze

Roland, a penniless poet trying to escape his creditors, has fallen in love with Inès, niece of the wealthy Sarmiento. Roland makes a deal with Sarmiento, agreeing to help get Sarmiento's wife Béatrix to stop chattering. Sarmiento brings Roland to dinner, where everyone (especially Béatrix) is stupefied by his babbling. Roland takes the opportunity to fill his stomach and serenade Inès.

Le nozze di Figaro – Mozart

Cherubino	Zheng Jiang
Susanna	Bella Marslen
Countess	Yihan Wang

Cherubino cover	Charlotte Forknall
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Figaro has hatched a plan to bring the Count back to fidelity with his wife, the Countess. The plan is to send the Count an anonymous letter claiming that the Countess has made a secret assignation with a lover, whilst simultaneously setting a meeting between the Count and Susanna (the Countess's maid who he's hoping to bed). However, Figaro's crafty plan is to send Cherubino, the Count and Countess's godson, dressed as a girl in Susanna's place.

In this scene, the Countess is sad that Cherubino has overheard her husband talking of his indiscretions. Her maid Susanna cheers her up by showing her a love song that Cherubino (who is enamoured with the Countess) has written. When he arrives, they make him sing for them. The Count has also decided to send Cherubino to be an officer in the army, but forgotten to seal the commission papers. Susanna dresses up Cherubino in her clothes as part of Figaro's plan.

Fille du Regiment – Donizetti

Marie	Beatrice Volante
Marchese	Antoinette Pompe van Meerdervoort
Sulpice	Jiaxi Lin

Brought up by the soldiers of the 21st Regiment of the French Army (including the gruff old Sulpice), Marie has been discovered by her long lost aunt, the Marchese, who insists on removing her from what she deems a very unsuitable environment.

In this scene, Marie and Sulpice are now at the Marchese's château, and she is attempting to school Marie into respectability and marry her off to a duke. The Marchese leads Marie in the singing lesson of a vapid romance, and Marie and Sulpice fondly recall the more invigorating regimental tunes.

Pinocchio – Dove

Pinocchio	Angelina Dorlin-Barlow
Blue Fairy	Natalka Pasicznyk

Pinocchio, a wooden boy, has recently been carved into existence by Geppetto. After a few trials and tribulations, Pinocchio ends up losing five gold coins and being hanged from a tree, but he is rescued by the Blue Fairy.

In this scene, the Blue Fairy tries to get Pinocchio to take some bitter medicine to make him better. Pinocchio eventually relents and is cured. The Blue Fairy asks Pinocchio to recount the story of how he came to be hung from a tree, and Pinocchio exaggerates, his nose growing with every lie. The Blue Fairy gets Pinocchio to promise not to lie again, and asks some friendly woodpeckers to return Pinocchio's nose to its original size. The Blue Fairy asks Pinocchio to stay with her and be her little brother.

La Belle Hélène – Offenbach

Ménélaus
Calchas
Agamemnon

Pengli Zhang
Ross Fettes
Zachariah Everson

Queen Helen of Sparta is troubled by her marriage to the weak King Ménélaus. Paris, son of Priam, has given a direction from the Goddess Venus to Calchas, a soothsayer, to procure for Paris the love of Helen. Ménélaus discovers Paris in bed with Helen. The many Kings of Greece (including Agamemnon) tell Paris to go back where he came from.

In this scene, Agamemnon and Calchas have come to Ménélaus with concerns. Venus has retaliated against the treatment of her protégé Paris by making the whole population wild and amorous, to the despair of Agamemnon and Calchas. They beg Ménélaus to sacrifice himself and let Helen go for the greater good.

Atalanta – Handel

Atalanta
Meleagro

Milly Atkinson
Amy Heptinstall

Meleagro, King of Etolia, has asked for Atalanta, daughter of the King of Arcadia, as his bride. She has refused, in order not to lose the “pleasures she took in the hunting of wild beasts.” To follow her favourite pursuit, she disguises herself as a huntress and escapes to the woods. Meleagro goes after her disguised as a shepherd. Atalanta kills a boar and laments over the fact that she’s in love with a shepherd, who she can’t be with because of her royal blood. It turns out that the shepherd she’s in love with is the disguised King Meleagro.

After a few more plot twists, in this scene we find Atalanta and Meleagro finally united and their identities revealed. They profess their love for one another.

The Cast



Tom Law



Frances Bamford



Alex Cooper



Madeleine Perring



David Afzelius



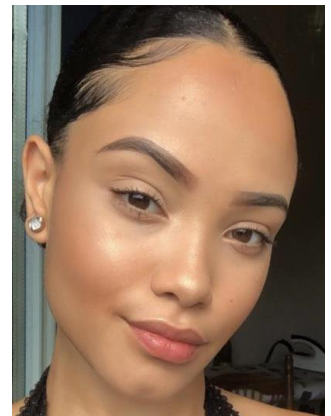
Susanna Davis



Ryan Blankenburg



Marlene Chevalley



Lydia Messam



Esmée Loughlin-Dickenson



Nathan Breeze



Zheng Jiang



Bella Marslen



Yihan Wang



Charlotte Forknall



Beatriz Volante



Antoinette Pompe van
Meerdervoort



Jiaxi Lin



Angelina Dorlin-Barlow



Nataalka Pasicznyk



Pengli Zhang



Ross Fettes



Zachariah Everson



Milly Atkinson



Amy Heptinstall



Ashley Pearson
Director

Ashley Pearson holds a Masters of Fine Arts in Theatre Directing from East 15 Acting School, and has studied directing at GITIS (Russian University of Theatre Arts), Powerhouse Theatre Festival and Seacoast Theatre Centre. As a director and librettist, she has worked for companies including Hampstead Garden Opera, King's Head Theatre, Malta Three Palaces Festival, OperaUpClose and Opera on Location. Her approach to directing is grounded in a disciplined, academic approach to dissecting text, while also creating a playground for performers, where they can feel comfortable and free to explore.

Ashley has worked extensively as an assistant and staff director across the UK for productions including *Berenice* and *Macbeth* (Royal Opera House); *Les Mamelles de Tirésias/Une Éducation Manquée* (Royal College of Music); *Don Giovanni* and *Die Fledermaus* (Lyric Opera Studio Weimar); *Carmen*, *La Traviata* and *Ulla's Odyssey* (OperaUpClose). She was Associate Director under Martin Constantine for the 2017 Opera Works programme at the English National Opera.



Chris Hopkins
Conductor

Equally at home on the concert stage as in the pit, conductor Chris Hopkins is a frequent face at English National Opera, this season conducting a critically acclaimed run of *Iolanthe*. He has conducted more than 60 shows at the London Coliseum, including the company's first production of *The Yeomen of the Guard* and a new Olivier Award-nominated production of *HMS Pinafore*, alongside *La bohème*, *The Magic Flute*, *The Mikado*, and more. He recently made his debuts with the BBC Symphony Orchestra and Grange Park Opera with a new 5-star production of *Werther*.

He is principal conductor of English Sinfonia and has worked with Opera de Paris, ROH and Glyndebourne Opera, on record with ECO, with Royal Ballet Sinfonia, London Mozart Players, and appeared at festivals all over the world. His work has been broadcast on BBC Radio 2, 3 and 4, BBC 1, 2 and 4, and Classic FM.

UPCOMING EVENTS

IN THE VOCAL FACULTY

SUMMER TERM 2024



Revolutions

Hear brand-new mini operas created by RCM composers and performed by RCM singers working in association with opera company Tête à Tête.

Michael Rosewell conductor

Bill Bankes-Jones director

Sarah Booth designer

Colin Eversdijk lighting designer

7:00pm | 24, 26, 28 June
Britten Theatre, Royal College of Music

Tickets £20, £30, £40; £10 under 35

Find other events at www.rcm.ac.uk/events



FOYLE FOUNDATION

We are enormously grateful to the Foyle Foundation for their support of the Britten Theatre seating refurbishment.

RCM AT ST. MARY ABBOTS

Friday 10 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Dvořák (1841–1904)	String Terzetto in C major	20'
	<i>i Introduzione: Allegro ma non troppo</i>	
	<i>ii Larghetto</i>	
	<i>iii Scherzo: Vivace — Trio: Poco meno mosso.</i>	
	<i>iv Tema con Variazioni.</i>	

Nellie Whittam violin
Summer Brooks viola
Mitzi Marley Clarke viola

Grieg (1843–1907)	Violin Sonata no 2 in G major op 13	5'
	<i>i Lento Doloroso - Allegro vivace</i>	

Antigone Hourt violin
Maximilian Maisky piano

Tchaikovsky (1840–1893)	Crazy Nights	3'
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Nadiia Chaichenko soprano
Paul Mnatsakanov piano

Jonathan Dove (b 1959)	I Too Beneath Your Moon	3'
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Amber Reeves mezzo soprano
Paul Mnatsakanov piano

Poulenc (1899–1963)	Sonata for clarinet and piano	15'
	<i>i Allegro tristamente</i>	
	<i>ii Romanza</i>	
	<i>iii Allegro con fuoco</i>	

Siena Barr clarinet
Anastasia Barabanova piano

Upcoming Events

CHAMBER SPOTLIGHT: CATHARSIS

Wednesday 15th May, 6pm

In the first of this season's Chamber Spotlight events, RCM musicians explore music of catharsis in a programme of music by Yshani Perinpanayagam and Brahms.

Repertoire to include:

Yshani Perinpanayagam Music for My Stolen Breath

Brahms String Sextet no 2 in G major op 36

Tickets: £5

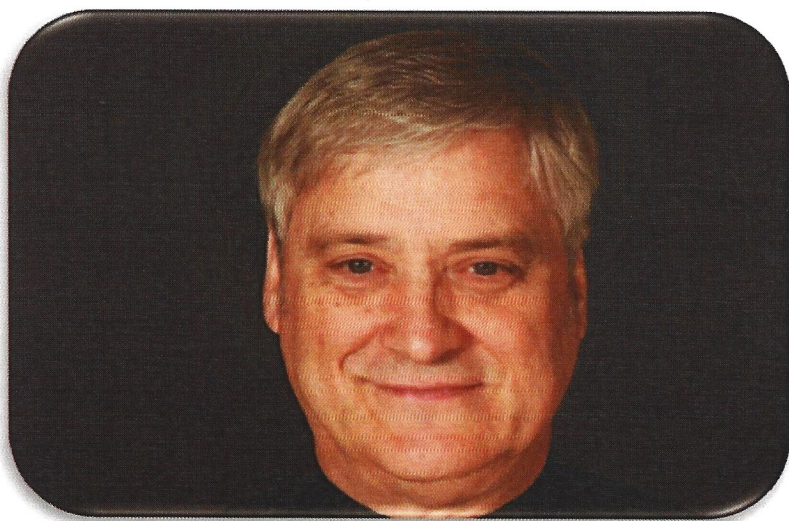
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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Michal Kaznowski
A Musical Celebration

Saturday 11 May 2024, 5.30pm
Britten Theatre

"Michał was so much more than a teacher - he was simply the kindest, most generous friend and mentor that any young musician could hope for"

JD parent

"A great teacher and kind person"

Michał's student

"Michał cared so much for all of his students, and he was so proud of every single one. He was truly a very special teacher. We have never seen such a warm-hearted person"

JD teacher

"Irreplaceable"

Michał's student

*"We have all benefited so immeasurably from our contact with him"

Michał's student

"Michał's enthusiasm and insight was inspirational"

RCM professor

"I have rarely encountered a teacher more dedicated to their students than Michał was, and this is something that I can only aspire to emulate. I owe him so much, and his absence is keenly felt"

JD teacher

"He was always really understanding, encouraging and proud of all of his students"

JD teacher

"I have rarely come across a teacher so committed and experienced in bringing out the potential of each of his students the way Michał did. He always went the extra mile to support his students - and their families - beyond his teaching duties"

JD parent

"Michał was inspirational. I was really lucky to have him as my teacher. I will remember him forever"

Michał's student

Fauré	Apres une Reve op7 no1 Inez Karlsson <i>cello</i> <i>a former student, playing on Michal's cello</i> Craig White <i>piano</i>	3.5'
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Mozart	String Quintet K516 in G minor <i>i Allegro</i> The Maggini and Friends: Roger Coull & Ciaran McCabe <i>violin</i> Martin Outram & Sarah-Jane Bradley <i>viola</i> Pál Banda <i>cello</i>	11'
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Our friend and colleague, Michal Kaznowski
 Miranda Francis *Head of Junior Programmes, RCM*

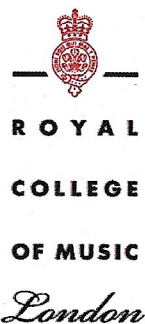
Schumann	Drei Fantasiestucke op73 Alexander Baillie <i>cello</i> Craig White <i>piano</i>	10'
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Penderecki	Agnus Dei from <i>Polish Requiem</i> Alexander Baillie Leo De Flammineis Eva Gowen Riya Hamie Katie Harrison Carys Underwood Madelaine Murray Isabella Song Tadzik Kaznowski <i>conductor</i>	8'
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Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Tony Ingham *piano*

Saturday 11 May 2024, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

- 3.00 Junior Ensemble (Rebecca McNaught *tutor*)
Noah Keleta, Safia Andjar, Esra Emin, Daphne Queyquep,
Zine Ozmen Akkaya, Hania Djimali *violin*
Julietta Guitarrez Portilla, William Yu *viola*
Anna Lea Gonzales Duba, Sami Uwahemu *cello*
Brahms arr. Michael McLean Hungarian Dance no5 3'
Trad arr. Barrie Carson Turner The Irish Washerwoman 2'
- 3.15 Sami Uwahemu *cello* (pupil of Rebecca McNaught)
William Henry Squire Tarantella 4'
- 3.22 Naya Dbouk *cello* (pupil of Rebecca McNaught)
Mendelssohn Song Without Words 4.5'
- 3.30 Piano Trio (Prach Boondiskulchok *tutor*)
Christian Heimstra *piano* Aidan Bhak *violin* Evelyn Yang *cello*
Arensky Piano Trio ii Scherzo 5'

3.45 Michael Tao *piano* (pupil of Konstantin Lapshin)
Chopin Etude no1 op10 2.5'
Prokofiev Sonata no3 in A Minor op28 7.5'

4.00

4.15 String Quartet (Amy Tress *tutor*)
Aidan Zhao & Katherine Jin da Silva *violin*
Imogen Bloom *viola* Alex Cetateanu *cello*
Tchaikovsky String Quartet no 1 *iii Scherzo and Trio* 5'

4.30

4.45

5.00



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



**RCM JAZZ ORCHESTRA AT THE
FESTIVAL OF PERCUSSION**

Sunday 12 May 2024, 7.15pm | Britten Theatre

Mark Armstrong director

Virgil Donati drums

RCM Jazz Orchestra

RCM JAZZ ORCHESTRA AT THE FESTIVAL OF PERCUSSION

Sunday 12 May 2024, 7.15pm | Britten Theatre

Mark Armstrong director
Virgil Donati drums
RCM Jazz Orchestra

Tim Davies (b 1972)	Blacknail
Tim Davies	Dialmentia
Tim Davies	Minor Incidents
Randy Brecker (arr Mark Taylor) (b 1945)	Some Skunk Funk
Tim Davies	Circadian Rhythms
Virgil Donati & David Hirschfelder (arr Tim Davies)	Virtue or Reality

Supported by The Victor Ford Swale Jazz Fund

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FOYLE FOUNDATION



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Programme details correct at time of going to print.

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. This concert marks the grand finale of the College's annual Festival of Percussion. This event features exciting contemporary groove-based music by special guest Virgil Donati and American composer and arranger Tim Davies, alongside funky classics.

Mark Armstrong

Mark Armstrong is jazz professor at the RCM. He directs the RCM Big Band and RCM Jazz Orchestra which have performed in the London Jazz Festival and the Southbank. As a trumpet player he was a member of Clark Tracey's Quintet recording *The Calling* (2003) and *The Mighty Sas* (2006). Mark also played regularly with Stan Tracey; he recorded his final quintet album *The Flying Pig* (2013) and performed with his big band live from the 2006 Appleby jazz festival and the 2009 BBC Proms. Mark's work as a sideman has seen him perform Latin jazz with Robin Jones's Sextet, mainstream and traditional jazz with the Pasadena Roof Orchestra and bebop with Peter Long's Gillespiana. Mark was nominated in the best trumpet category of the 2007 Ronnie Scott Jazz Awards. He still performs regularly as a member of the Ronnie Scott Jazz Orchestra and in his own quartet, which released the album *Coastbound* in 2010. After joining the National Youth Jazz Orchestra as a trumpet player Mark assisted Music Director Bill Ashton for 15 years before being appointed Artistic and Music Director in 2011. Since then the orchestra has recorded four studio albums, appeared at the 2012 and 2016 BBC Proms, and at the London Jazz Festival from 2012–15. Mark also teaches trumpet at James Allen's Girls' School and works for the ABRSM as an examiner, presenter and moderator.

Virgil Donati

Virgil Donati's drumming has arguably been at the leading edge for many decades, with his accomplished compositional and orchestration skills also gaining recognition. Never one to seek approval or security, he has maintained an introspective, independent mind, transcending traditional boundaries, always alert to the possibilities beyond the norm. At the age of 16, Virgil turned pro to enable him to tour and focus on music, and he has since devoted his whole life to his art. The motivation has been his endless and restless pursuit to express himself through his playing. During his formative years in his homeland Australia, he carved a path in the pop-rock scene culminating in multi platinum success with his band Southern Sons, at the same time pushing progressive and fusion boundaries with Loose Change, and On The Virg. He has recorded and toured with the likes of Planet X, Steve Vai, Allan Holdsworth, Tony MacAlpine, Kiko Loureiro, Bunny Brunel, Scott Henderson, Steve Walsh, and the Virgil Donati Band, amongst many others. Virgil has published several educational videos and books.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Saxophone

Oliver Lee (alto)
Katie Bunney (alto)
Ethan Townsend (tenor)
Nicole Micheli (tenor)
Maddie Wegg (bari)

Trumpet

Nathan Bray
Josh Cusworth
Junchen Huang
Olivia Wild
Archie Musslewhite

Trombones

Andrew Wilson
Milly Deering
Joseph Bournes
Trevor Mires (bass)

Percussion

Guy Courtie
Charlie Payne

Piano

Josh Mitchell-Rayner

Guitar

Sacha Bistany

Bass

Matt Hollick

Italics denote section principals.
The RCM would like to thank the following orchestral coaches:

Martin Robertson (saxophone)
Nathan Bray (trumpet)
Trevor Mires (trombone)
Matt Skelton (rhythm)

RCM FESTIVAL OF WOODWIND AND BRASS

Sunday 16 June 2024, 11am | Various locations

Join RCM musicians for the College's inaugural Festival of Woodwind and Brass. The day comprises outstanding performances, trade stands and an opportunity to experience the RCM's cutting-edge Performance Laboratory. Alongside RCM ensembles, the College welcomes renowned visiting artist Tredegar Band as well as members of the Orsino Ensemble. The day includes performances of Philip Sparke's *The Year of the Dragon*, Maconchy's *Music for Woodwind and Brass* and Bernstein's jazzy *Prelude, Fugue and Riffs*.

Tickets: £15, £12 under 35. Box Office 020 7591 4314 | www.rcm.ac.uk/events



R O Y A L

COLLEGE

OF MUSIC

London

CHAMBER SPOTLIGHT:

CATHARSIS

Wednesday 15 May, 6pm

Performance Hall

CHAMBER SPOTLIGHT: CATHARSIS

Wednesday 15 May, 6pm, Performance Hall

Yshani Perinpanayagam Music for My Stolen Breath 6'
(b 1983)

Libby Foxley trumpet
Amy Ronson trumpet
David Wheeler horn
James Parkinson trombone
Tom Stone tuba

Brahms String Sextet no 2 in G major op 36 40'
(1833–1897)
i Allegro non troppo
ii Scherzo – Allegro non troppo
– Presto giocoso
iii Adagio
iv Poco allegro

Masa Stopar violin
Viviane Plekhotkine violin
Xinyue Kang viola
Scott Storey viola
Layla Ballard cello
Alina Maries-Reim cello



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In tonight's Chamber Spotlight, RCM brass and strings musicians present two captivating and contrasting works inspired by emotional catharsis.

We open with *Music for My Stolen Breath* by Yshani Perinpanayagam. An RCM alumna, Perinpanayagam is a multi-genre pianist, music director and composer. Commissioned by acclaimed brass quintet Onyx Brass and premiered at its 2023 30th Anniversary concert, *Music for My Stolen Breath* converts the pain of recent trauma into a musical outpouring. On how her experiences fed into the work, Perinpanayagam says: 'I was subject to a public racist attack from within my workplace. The institution failed to protect me, finally militarising against me as I refused to remain silent. After sustained gaslighting and ostracisation, I began suffering trauma symptoms. One of these was shallow, uneven, audible breathing. This was all occurring around the same time as I was due to fulfil my commission for Onyx Brass. Finding it very difficult to be creative, I ended up transcribing the rhythms of my trauma breathing to break my creative block. In the end, these cells of captured live experience ended up growing into my piece *Music for My Stolen Breath*.'

We follow with Brahms' emotive second string sextet. Written five years after his first, the second sextet is associated with Brahms' more mature, self-aware style. This self-awareness is not limited to his skill as a composer, but also applies to his emotional maturity. It was written in 1864 during a country retreat in Lichtental near Baden Baden, which offered the 31-year-old Brahms an opportunity to reflect upon two great loves of his life: his beloved friend and longtime muse Clara Schumann, and his former fiancée the soprano Agathe von Siebold. Brahms was briefly engaged to Agathe in 1858 but broke off the engagement, fearing his income wasn't stable enough to support her and a family. Having heard while in Lichtental that Agathe was moving abroad to become a governess, Brahms was moved to musically commemorate their brief romance with the second sextet. Once a nostalgic mood was chosen, the inclusion of material based on his well-known motif for Clara Schumann (his deep feelings for whom he never acted upon) followed naturally.

The work opens with yearning fifths based on Clara's theme and builds with elegance and poise, but is undercut by an anxious, wavering semitone motif first heard in the viola. The composer Joseph Joachim noted that the melody at the first movement's climax comprised the notes A-G-A-H-E (where B would be written as 'H' in German nomenclature). This has been interpreted as a musical depiction of Agathe's name. A lilting *Scherzo* follows, based on an earlier *Gavotte* Brahms had written, which lends the movement a whimsical feel. It is countered by a boisterous *Trio*, before the earnest *Adagio* offers a full quotation of Clara's theme. The work closes with a relentless *Poco allegro*, harmonically dexterous and quintessentially Romantic in its lyricism, which ends with the jubilation of an unburdened soul.

UPCOMING EVENTS

MUSIC IN THE MUSEUM

Friday 17 May, 12.30pm

Museum Gallery

Repertoire to include:

JS Bach Sonata no 1 in G minor BWV 1001

Shostakovich String Quartet no 3 in F major op 73

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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THE PLEASURE GARDEN OF ENLIGHTENMENT

Wednesday 15 May 2024, 7.30pm

Amaryllis Fleming Concert Hall

Marco Testori conductor

RCM musicians

Mozarteum University musicians

THE PLEASURE GARDEN OF ENLIGHTENMENT

Wednesday 15 May 2024, 7.30pm | Amaryllis Fleming Concert Hall

Marco Testori conductor

Alexandra Dunaeva soprano

Réka Nagy cello

Paola Troiano flute

RCM musicians

Mozarteum University musicians

Mozart Symphony no 34 in C major K 338
(1756–1791) *i Allegro vivace*
ii Andante di molto più tosto Allegretto
iii Finale: Allegro vivace

Schetky Conservati Fedele
(1737–1824)

M Haydn Symphony no 29 in D minor op 1 no 3
(1737–1806) *i Allegro brillante*
ii Andantino
iii Rondeau: presto scherzante

INTERVAL

JC Bach 'Semplicetto, ancor non sai' from Endimione
(1735–1782)

Wölfl Symphony in G minor op 40
(1773–1812) *i Largo: Allegro*
ii Minuetto
iii Andante con moto
iv Finale: Presto



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Historical performance musicians from the RCM and Mozarteum University come together to perform elegant orchestral works written in London and Salzburg during the Classical era.

In the Pleasure Gardens of these two great cities, audiences could hear the very best music from the notable composers and performers of the day. Salzburg is represented by Mozart and Michael Haydn. Mozart's last symphony before leaving Salzburg was perhaps one of his more assured works during that time. Written in 1780, it has three movements, which was still common in the early classical period, and features fanfares and flourishes typical of Austrian symphonic writing. Michael Haydn, like his famous brother Joseph, started his musical life as a chorister at St Stephen's in Vienna. Shortly after he left the choir-school, Michael was appointed Kapellmeister at Großwardein and in 1762 held the post at Salzburg for 43 years. During his time in Salzburg he wrote over 360 compositions. He was acquainted with Mozart, who had a high opinion of his work. His Symphony no 29 was written in 1784 and is the only minor key symphony he wrote.

JC Bach and Schetky were illustrious figures on the London music scene. Known as 'the London Bach', German cellist and composer Johann Georg Christoph Schetky became principal cellist in the Darmstadt court orchestra in 1758 and received composition training from the court Vice-Kapellmeister Endler. After a sojourn to Hamburg he went on to London in 1772, eventually settling in Edinburgh. He composed *Semplicetto*, *ancor non sai* for the London opera house the King's Theatre. JC Bach regularly wrote music for fashionable social occasions at Vauxhall Gardens. He was the youngest son of Johann Sebastian and wrote a number of operas, many of reminiscent of Mozart. *Endimione*, first performed in 1772, is a setting of a Metastasio libretto.

Joseph Wölfl bridges the gap between these two cities. He was born in Salzburg, where he studied under Leopold Mozart and Michael Haydn. Moving to Vienna in 1790 he visited Mozart and may have taken lessons from him. After spending the years 1801 to 1805 in Paris, Wölfl moved to London where he wrote Symphony no 40.

Marco Testori

At the Milan Conservatory Marco Testori gained his diploma in organ and organ composition in 1991 and cello in 1993. He began to study ancient music at Schola Cantorum Basilensis with Christophe Coin. He has collaborated with several groups such as I Barocchisti, Ensemble Baroque de Limoges, Complesso Barocco, Accordone, Orquesta Barroca de Sevilla, Ensemble Dolce e Tempesta, Il Cardellino, Ensemble Musica Alchemica, Orchestra da Camera di Mantova, La Divina Armonia, Il Suonar Parlante and Ensemble 1700 . With these groups he has recorded for Decca, Opus 111, Naxos, Sony, Amadeus and Fuga Libera. From 1994 to 2004 he was the first cellist of Il Giardino Armonico, with whom he took part in international festivals and recorded for Teldec. He is first cello of the ensemble Atalanta Fugiens with whom he has recorded for Sony. He recorded Fiorenza's concertos for cello and strings with the ensemble Dolce & Tempesta. For Passacaille he has recorded concertos and sonatas by Graziani and the Mannheim cellists' sonatas. His latest recordings with Brilliant Classic together with the fortepianist Costantino Mastroprimiano, include sonatas by Moscheles, Ries and Hummel and sonatas and variations by Beethoven. Under the direction of Marco the Convivia Musica choir has won many competitions and his compositions and written for the choir have received special recognition. He has given masterclasses and summer courses on Baroque cello and chamber music. Since 2013 he has been a professor of Baroque cello at the Mozarteum University in Salzburg.

Alexandra Dunaeva

Alexandra is a lyric soprano studying at the RCM with Nicholas Sears, where she is a Leonard Marks Scholar supported by the Alice Templeton Scholarship. Alexandra graduated with honours from the St Petersburg State Conservatoire where she made her debut at the Opera and Ballet Theatre as Musetta in Puccini's *La Bohème*. Alexandra studied opera singing in Italy under Maria Pia Piscitelli at the Conservatorio di Musica Nino Rota and became a first prize winner at the Neapolitan Masters Competition. In 2023 Alexandra participated in the Georg Solti Academy where she studied bel canto repertoire under Leo Nucci, Barbara Frittoli, Richard Bonyngne and Jonathan Papp. Alexandra also took part in masterclasses with Anne Sofie von Otter, Angela Gheorghiu and Teodor Currentzis amongst others. Alexandra's repertoire includes the roles of Tatiana (Tchaikovsky's *Eugene Onegin*), Despina (Mozart's *Così fan tutte*), Zerlina (Mozart's *Don Giovanni*), Norina (Donizetti's *Don Pasquale*), and Belinda (Purcell's *Dido and Aeneas*). Alexandra has an extensive chamber vocal repertoire and has performed at various chamber venues in London and St Petersburg. Alexandra enjoys performing music from the Baroque era, her repertoire includes works by Handel, Bach, Vivaldi, Graupner and Purcell.

Réka Nagy

Réka Nagy, Hungarian viola da gamba and Baroque cello player, is currently studying at the Mozarteum University Salzburg with Vittorio Ghielmi and Marco Testori. Before her early music studies, Réka earned degrees in cello performance and music education as a student of György Déri at the Liszt Ferenc Academy of Music in Budapest. Through masterclasses, she had the opportunity to learn from teachers such as Lucile Boulanger, Bruno Cocset, Enrico Onofri, Balázs Máté, and Christoph Urbanetz. On two occasions she taught viola da gamba and Baroque chamber music at the Crescendo Summer Academy. In the summer of 2023 she held a basso continuo masterclass at the Early Music Days in Vác. For years she has been the solo viola da gamba and continuo player of the Orfeo Orchestra in Budapest. In Salzburg, she is a regular performer for the concerts of Capella dell'Halla and Bach Werk Vokal ensembles.

Paola Troiano

Paola Troiano studied in Conservatorio di musica di Cosenza, Italy until 2015 and then graduated in flute cum laude at the ISSM Vecchi-Tonelli in Modena with Michele Marasco. In 2021 she finished her Master's of Music at the University of Music and Theater in Munich. She studied with Andrea Oliva at the Accademia Nazionale di Santa Cecilia in Rome and attended masterclasses with Patrick Gallois at the Accademia Chigiana in Siena, Peter Lukas-Graf, Jean-Claude Gerard, Paolo Taballione, Barthold Kuijken, Anna Besson, François Lazarevitch and Kate Clark for Baroque and Renaissance repertoire. Since 2021, she has been a member of the Magna Grecia Orchestra and performed with Valentina Lisitsa, Bryn Terfel, Astrig Sinarossian, Natalie Klein, Mario Brunello, Stefano Bollani and others. She began to approach historical performance practice during her studies in Munich with Laura Pontecorvo, Marion Treupel Franck and Marcello Gatti. She has performed on historical instruments with the Mozarteum Barockorchester, Ensemble BachWerkVokal, Hofkapelle Stuttgart and the Barockorchester Stuttgart. She is currently studying traverso with Marcello Gatti at the Mozarteum University in Salzburg.

RCM musicians

RCM musicians from the Historical Performance Faculty make regular appearances in the Amaryllis Fleming Concert Hall as part of the RCM Baroque Orchestra with a wide range of repertoire including a regular series of Bach cantatas. They have also taken part in the renowned RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 they provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. As well as regular performances in numerous UK festivals, they regularly appear at baroque festivals in Europe including recent performances in Germany, Austria, Italy and France and further afield in Australia and North America. In April 2024 the RCM Baroque Orchestra participated in the Baroque festival Misiones de Chiquitos in the Amazonian rainforests in Bolivia collaborating with the well-known Arakaendar Bolivia Choir and Orchestra under the direction of Professor Ashley Solomon.

Mozarteum University musicians

With two centuries of history, Mozarteum University Salzburg promotes art education and university research. Talented students from all over the world and renowned teachers dedicate themselves to training and developing the arts. It is the only art university in Austria to combine music, performing arts and fine arts. Through international exchanges, scholarship programmes, exchange concerts and joint projects, the University maintains worldwide relations with music and art colleges all over the world. The Mozarteum University has a historically close connection with Salzburg, characterised by the outstanding reputation of artists such as Nikolaus Harnoncourt, Sándor Végh, Carl Orff, Paul Hindemith, Bianca Bianci, Bernhard Paumgartner, Clemens Krauss and Lilli Lehmann. Under Nikolaus Harnoncourt, the Department of Early Music has developed a great deal of activities over the last 15 years, attracting a large number of new students from all over the world. Headed by Vittorio Ghielmi since 2018, the Department has been engaged in developing a new approach and reflection on so-called 'early music'. Research and understanding of musical languages has developed new courses, such as composition for early instruments, and a series of permanent international collaborations. Every year students participate in the production of chamber and orchestral concerts and operas, produced in Salzburg but often taken to other European festivals.

Royal College of Music

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Violin I

Angelika Wirth
Greta Bommarito
Matthew Millkey
Nora Eder
Szofia Breda

Violin II

Francine Maas
Maurizia Schmidt
Sara Matovic
Ludovica Lanaro
Alma Balazs

Viola

Ana Estevez Fernandez
Erik Schroeder
Klara Hervai-d'Elhoungne

Cello

Réka Nagy
Theo Tinkler
Claudia Cecchinato

Bass

Nicholas Kleinman
Sam Lee

Flute

Paola Troiano

Oboe

Hanami Sakurai
Shahrabi Farahani Shaghayegh

Bassoon

Siping Guo
Sarah Byrne

Horn

Amelia Lawson
Derry Sowinski

Trumpet

Max Larsson Kuhla
Zekő Attila Sebesy

Timpani

Filippo Loat

Personnel correct at the time of going to print.

Italics denote section principals.

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Sunday 16 June 2024, 11am | Various locations

Join RCM musicians for the College's inaugural Festival of Woodwind and Brass. The day comprises outstanding performances, trade stands and an opportunity to experience the RCM's cutting-edge Performance Laboratory.

Alongside RCM ensembles, the College welcomes renowned visiting artist Tredegar Band – the 2023 Welsh Champion, Double British Open Champion and featured band in the BAFTA award-winning film *Pride* – as well as members of the Orsino Ensemble, flautist Adam Walker (former Principal Flute, LSO) and bassoonist Amy Harman (RCM alumna and Principal Bassoon, ENO and Aurora orchestras).

The day includes performances of Philip Sparke's *The Year of the Dragon*, Maconchy's *Music for Woodwind and Brass* and Bernstein's jazzy *Prelude, Fugue and Riffs*.

Tickets: £15, £12 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events

MUSIC IN THE MUSEUM

Friday 17 May, 12.30pm

Museum Gallery

JS Bach
(1685–1750)

Sonata no 1 in G minor BWV 1001

9'

- i Adagio*
- ii Fuga*

Isabell Karlsson violin

Shostakovich
(1906–1975)

String Quartet no 3 in F major op 73

33'

- i Allegretto*
- ii Moderato con moto*
- iii Allegro non troppo*
- iv Adagio*
- v Moderato*

Josh Jia violin

Natasha Sutanto violin

Anthony Ip viola

Him Chan cello

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 24 May, 1.05pm

St Mary Abbots

Repertoire to include:

Granados Goyescas Les majos enamorados no 5 'El amor y la muerte'

Alice Ping Yee Ho Four Seasons Ballade

Smetana String Quartet no 1 in E minor 'From My Life'

Tickets: Donations welcomed

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.

RCM AT ST. MARY ABBOTS

Friday 17 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Sofia Gubaidulina (b 1931)	Chaconne	11'
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Mariam Loladze-Meredith piano

Prokofiev (1891–1953)	Sonata no 8 in B flat major op 84	13'
	<i>i Andante dolce – Allegro moderato</i>	

Ilayda Oguz piano

Scriabin (1872–1915)	Piano Sonata no 4 op 30	7'
	<i>i Andante</i>	
	<i>ii Prestissimo volando</i>	

Neo Hung piano

Schubert (1797–1828)	Fantasy for Violin and Piano in C major, D 934	25'
	<i>i Andante Molto</i>	
	<i>ii Allegretto</i>	
	<i>iii Tema con variazioni: Andantino - Adagio</i>	
	<i>iv Tempo primo</i>	
	<i>v Allegro vivace</i>	
	<i>vi Allegretto</i>	
	<i>vii Presto</i>	

Sofia Gomez Alberto violin
Svitlana Kosenko piano

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 24 May, 1.05pm

St Mary Abbots Church

Repertoire to include:

Granados Goyescas - Les majos enamorados no 5 'El amor y la muerte'

Alice Ping Yee Ho Four Seasons Ballade

Smetana String Quartet no 1 in E minor 'From My Life'

Tickets: Donations welcomed

ROYAL COLLEGE OF MUSIC

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department Concert

In aid of the RCMJD Friends

Saturday 18 May 2024, 5.30pm, Britten Theatre

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Tonight's concert is generously supported by the Friends of the RCMJD, a loyal and dedicated team whose work is invaluable in supporting the activities of the RCMJD. As well as providing hospitality for our visitors, running a music ordering service for students and staff on Saturdays, and assisting with the purchase of specialist instruments and bows, the RCMJD Friends finance the hire of external venues each year for our more high-profile concerts. Our students often enjoy the opportunity to perform new music, thanks to the generous support of the RCMJD Friends, who regularly commission new works from leading composers.

Dixie Band	David Price <i>director</i>	
Dave Brubeck	Take 5	4.5'
John Coltrane	Bass Blues	4.5'
Lucas Gebrehiwet <i>trumpet</i> , Saskia Carter <i>clarinet</i> , Ben Clarke <i>trombone</i> , Samuel-Adisa McDonald <i>bass</i> , Jacob Carr <i>drums</i>		

Upper Voices	Joy Hill <i>conductor</i>	James Gough <i>piano</i>	
Host	Choral Hymns from the Rig Veda		
	To the Dawn		3'
	To the Waters		2'
	To Vena		5'

Mae Amin, Thomas Byrne, Niara Fell, Elm Hards, Juliet Hesse, Elara Jacobs, Katherine Jin da Silva, Clementine Luck, Methu Menuwara, Beatrice Murray, May Noble-Eales, Lucy Palfery, Lillia-Rose Pirie, Sophie Pugsley, Caitlin Reynolds, Bonnie Shaw, Alma Silvera, Lilico Ueno, Leah Wiseman, Isabel Woolf, William Yu

Shirley Smart *cello* Gerardo Gozzi *soprano saxophone*

Free Improvisation

7'

Sara Dhillon *piano* Cameron Sinclair *drums* Sacha Bistany *bass*

Cal Tjader

Sabor

3.5'

Bill Evans

Blue In Green

3.5'

Larry Goldings

Solidity

3'

Junior Choir Kathryn Kay *conductor* Mary-Kate Gill *piano*

Paul Simon

The Sound of Silence

3.5'

French Canadian Folk Song *arr. Emily Crocker*

2.5'

J'entends le Moulin I Hear the Windmill

Andy Beck

Calico Cat

2.5'

Kitty Ajaz, Leo Bu, Youer Chen, Florence Clarke, Naya Dbouk, Lorenzo Dore,
Adalynn Du-Buk, Jacob Dyakonov, Eleanor Ezechukwu, Elizabeth Guo, Logan Helme,
Ethan Hesse, Alex Huang, Charlie Jang, Katy John, Anaiyah Kashim, Elyssa Kiang,
Thomasina Larard, Sean Lau, Rundong Liu, Vivian Nash, Sapphire Ng, Ariel Picciau,
Chloe Pierre, Charlotte Rice Foley, Deedeh Rouhani, Isabella Shi, Neel Sumanth,
Arkan Tekie, Cynthia Ung, Ka Wing Yau, Ellie Zhu

Andrew Zolinsky *piano*

Rachmaninov

Prelude in G major op32 no5

3.5'

Ginastera

Sonata no1 op22 i Allegro Marcato

4'

John Mitchell *guitar*

Torroba	Suite Castellana i Fandanguillo	2.5'
Trad Catalan arr. Llobet	El Noye De La Mare	2.5'

Clara Rodriguez *piano*

Teresa Carreño	Mi Teresita	4'
Luisa Elena Paesano	Pajarillo	3'

Friends Choir James Davey *conductor* Paul Archbold *piano*

Bruckner	Locus Iste	3'
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Capaldi, Kohn, Kelleher,	Barnes and Roman arr. Lawson	
	Someone you Loved	3'

Berlin arr. Emerson	Blue Skies	2.5'
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Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Oliver Cuttriss *piano*

Saturday 18 May 2024, 3pm
Performance Hall

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- 3.00 Leandra Li *piano* (pupil of Jennifer Stern)
Beethoven Sonata in Eb op81a *Les Adieux* i *Adagio – Allegro* 6'
- 3.15
- 3.30
- 3.45 Torry Jang *violin* (pupil of Eri Konii)
Wieniawski Violin Concerto no2 i *Allegro moderato* 8'
- 4.00 Theo Moran *double bass* (pupil of Frances Preston)
Gliere Prelude and Scherzo op32 9'

4.15	Florence Clarke <i>piano</i> (pupil of Yoko Ono)	
	Kuhlau Sonatina in C major op20 no1 i <i>Allegro</i>	2'
	Kabalevsky Sonatina in A minor op27 no12	2'
4.25	Ellie McKenzie-Jones <i>violin</i> (pupil of Esther King Smith)	
	Telemann Fantasia no12 for Solo Violin in A minor	5'
4.35	Vivian Nash <i>flute</i> (pupil of Margaret Ogonovsky)	
	Wilhelm Popp Nightingale Serenade op447	3.5'
4.45	Elyssa Kiang <i>violin</i> (pupil of Eri Konii)	
	Ten Have Allegro brillante	7'
	Albeniz arr. Kreisler Tango	3'
5.00	Dominic Detre <i>piano</i> (pupil of Clara Rodriguez)	
	Brahms Rhapsody op79 no2	7'
	Debussy Arabesque no2	4'



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MUSIC IN THE MUSEUM

Friday 24 May, 12.30pm

Museum Gallery

Joan Tower (b 1938)	String Force	7'
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Felicia Tsai violin

Glinka (arr Balakirev) (1804–1857)	The Lark	7'
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Fauré (1845–1924)	Impromptu op 96	7'
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Tannaz Beigi harp

Britten (1913–1976)	Nocturnal After John Dowland op 70	20'
	<i>i Musingly</i>	
	<i>ii Very Agitated</i>	
	<i>iii Restless</i>	
	<i>iv Uneasy</i>	
	<i>v March-Like</i>	
	<i>vi Dreaming</i>	
	<i>vii Gently Rocking</i>	
	<i>viii Passacaglia</i>	
	<i>ix Slow and Quiet</i>	

Arie Dakesian guitar

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 31 May, 1.05pm

St Mary Abbots

Repertoire to include:

Zhao Zhang Numa ame

Rachmaninoff Etude-Tableaux op 33

Moniuszko Łza

Karłowicz Mów do mnie jeszcze

Robert Baird Càite Bheil Thu

Tickets: Donations welcomed

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Programme details correct at time of going to print.

Four Seasons Ballade 子夜秋冬歌

Alice Ho composer Li Bai poet

This work is inspired by the *Four Seasons* poems by Li Bai of the Tang Dynasty.

Spring is a sweet lament expressing the sentiment of a young woman: while calmly plucking mulberry and admiring the beautiful landscape in early spring, she sadly watches the departure of their loved ones going to war. *Summer* communicates optimism through the sunny portrayal of blooming lotus in a lake: she awaits effortlessly in a boat but only catches a glimpse of the royal house afar. *Autumn* depicts the yearning heart of the young woman: under the moonlight and feeling the soft blow of autumn wind, she laments the passing of time and wishes the safe return of her loved one from war. *Winter* describes the anxious woman sewing a winter coat late at night: she dreams the coat will be sent to her husband, keeping him warm and safe from the brutal winter wind in a war zone.

The vocal line captures the bleak but romantic poetic essence of the stories. The piano accompaniment is written in a dramatic manner, colouristic and dynamic. Music evolves from the lyrical and impressionistic figures in *Spring*, to the intense and angular gestures in *Winter*. The centred voice of a female character is reminiscent of elements of Kunqu opera, an old form of Chinese opera of passionate and melodious character. – Alice Ho, Composer.

子夜四时歌 李白

春歌

秦地罗敷女 采桑绿水边
素手青条上 红妆白日鲜
蚕饥妾欲去 五马莫留连

夏歌

镜湖三百里 菡萏发荷花
五月西施采 人看隘若耶
回舟不待月 归去越王家

秋歌

长安一片月 万户捣衣声
秋风吹不尽 总是玉关情
何日平胡虏 良人罢远征

冬歌

明朝驿使发 一夜絮征袍
素手抽针冷 那堪把剪刀
裁缝寄远道 几日到临洮

SPRING

The lovely Lo Fo of the western land
Plucks mulberry leaves by the waterside.
Across the green boughs stretches out her white
hand; In golden sunshine her rosy robe is dyed.
"my silkworms are hungry, I cannot stay.
Tarry not with your five-horse cab, I pray."

SUMMER

On Mirror Lake outspread for miles and miles,
The lotus lilies in full blossom teem.
In fifth moon Xi Shi gathers them with smiles,
Watchers o'erwhelm the bank of Yuoye Stream.
Her boat turns back without waiting moonrise
To royal house amid amorous sighs.

AUTUMN

A slip of the moon hangs over the capital;
Ten thousand washing-mallets are pounding;
And the autumn wind is blowing my heart
For ever and ever toward the Jade Pass....
Oh, when will the Tartar troops be conquered,
And my husband come back from the long
campaign!

WINTER

The courier will depart next day, she's told.
She sews a warrior's gown all night.
Her fingers feel the needle cold.
How can she hold the scissors tight?
The work is done, she sends it far away.
When will it reach the town where warriors stay?

RCM AT ST. MARY ABBOTS

Friday 24 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Granados (1867–1916)	Goyescas - Les majos enamorados v <i>El amor y la muerte</i>	12'
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Aidan Si piano

Alice Ping Yee Ho (b 1960)	Four Seasons Ballade <i>i Spring</i> <i>ii Summer</i> <i>iii Autumn</i> <i>iv Winter</i>	10'
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Juliet Petrus voice
Alis An piano

Smetana (1824–1884)	String Quartet no 1 in E minor 'From My Life' <i>i Allegro vivo appassionato</i> <i>ii Allegro moderato a la polka</i> <i>iii Largo sostenuto</i> <i>iv Vivace</i>	30'
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Seion Quartet
Joe MacDonald violin
Sally Aiko Dando violin
Joe Berry viola
Carys Underwood cello

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 31 May, 1.05pm

St Mary Abbots

Repertoire to include:

Zhao Zhang Numa ame

Rachmaninoff Etude-Tableaux op 33

Moniuszko Łza

Karłowicz Mów do mnie jeszcze

Robert Baird Càite Bheil Thu

Tickets: Donations welcomed

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MUSIC IN THE MUSEUM

Friday 31 May, 12.30pm

Museum Gallery

Dani Howard (b 1993)	Add Oil	3'
Radwan Chan cello		
Salzedo (1921–2000)	Ballade	10'
Liza Rakovska harp		
Imogen Holst (1907–1984)	Fall of a Leaf	8'
Jiwon Lee cello		
Cassadó (1897–1966)	Suite for cello <i>iii Intermezzo e Danza Finale</i>	6'
Remy Segrott cello		
JS Bach (1685–1750)	Partita for solo violin in D minor <i>v Ciaccona</i>	15'
Ankits Tripathi violin		

Upcoming Events

MUSIC IN THE MUSEUM

Friday 7 June, 12.30pm

Museum Gallery

Repertoire to include:

Joan Tower String Force

JS Bach Violin Sonata no 2 in A minor BWV 1003

Piazzolla Selected Tango Etudes

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM AT ST. MARY ABBOTS

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Zhao Zhang (b 1964)	Numa ame	6'
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Grace Dong piano

Moniuszko (1819–1872)	Łza	3'
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Karłowicz (1876–1909)	Mów do mnie jeszcze	2'
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Ola Korzeb soprano Knox Oakey piano

Takashi Yoshimatsu (b 1953)	4 Pieces in Bird Shape	10'
	<i>i Ballade</i>	
	<i>ii Invention</i>	
	<i>iii Recitativo</i>	
	<i>iv Divertimento</i>	

Latchen Kinghorn-Perry clarinet Kaishun Ypsilantis piano

Chopin (1810–1849)	Etude op 10 no 1	2'
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Stravinsky (1882–1971)	Etude op 7 no 4	2'
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Saygun (1907–1991)	Sonatina op 15	9'
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Xuanxin Chen piano

Robert Baird (b 2004)	Càite Bheil Thu	9'
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Annie MacDonald mezzo soprano

Azure Trio

Maya de Souza violin Catherine Cotter cello Thomas Luke piano

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 7 June, 1.05pm

St Mary Abbots Church

Repertoire to include:

Telemann 12 Fantasien for Oboe Solo, no 3 in B minor

Copland Piano variations

Russell Peterson Trio no 1 for flute, alto saxophone and piano

Tickets: Donations welcomed

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RCM SYMPHONY ORCHESTRA: THE BUTTERFLY EFFECT

Thursday 27 June 2024, 7.30pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Polina Makhina violin

Colin Lawson basset horn

Hannah Shimwell basset horn

Timothy Lines basset horn

RCM Symphony Orchestra

A note from the RCM Director (2005–24), Professor Colin Lawson CBE FRCM

It has been a huge privilege to lead the Royal College of Music during the past 19 years and thus to be able to play a small part in its illustrious history. I am proud to have been the longest serving Director after Sir Hubert Parry – and sanguine about currently being the oldest! The level of student achievement has been consistently inspirational, supported by talented and committed colleagues across the institution. I remain very proud of the RCM's no 1 QS world ranking in the performing arts and equally delighted that we have contrived to double the estates footprint since 2017. Continuing to perform and working across theory and practice have always been integral to my tenure as Director. A real highlight has been the opportunity occasionally to collaborate with students and staff, as in tonight's Druschetzky concerto. Meanwhile, I should like to take this opportunity to thank members of the College and the wider RCM family for your unwavering kindness and support during an especially ambitious period and a time of great change.



RCM SYMPHONY ORCHESTRA: THE BUTTERFLY EFFECT

Thursday 27 June 2024, 7.30pm | Amaryllis Fleming Concert Hall

In recognition of Professor Colin Lawson CBE FRCM RCM Director 2005–2024

The RCM would like to thank all supporters of the Colin Lawson Fund. We are incredibly grateful for your support of the future of music.

Martyn Brabbins conductor
Polina Makhina violin
Colin Lawson basset horn
Hannah Shimwell basset horn
Timothy Lines basset horn
RCM Symphony Orchestra

Korngold (1897–1957)	Violin Concerto in D major op 35 <i>i Moderato nobile</i> <i>ii Romanze</i> <i>iii Allegro assai vivace</i>	24'
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Druschetzky (1745–1819)	Concerto for 3 basset horns <i>i Allegro assai</i> <i>ii Adagio</i> <i>iii Rondeau: Tempo di menuetto</i>	11'
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INTERVAL

Dani Howard (b 1993)	The Butterfly Effect	9'
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Bartók (1881–1945)	Suite from The Miraculous Mandarin op 19 Sz 73 <i>i Introduction –</i> <i>ii The Three Tramps and the Girl</i> <i>iii First Decoy Game: The Old Rake</i> <i>iv Second Decoy Game: The Young Boy</i> <i>v Third Decoy Game: The Mandarin Appears</i> <i>vi The Girl Begins to Dance for the Mandarin</i> <i>vii The Mandarin Chases the Girl</i>	20'
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The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra, the Royal Opera House Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

Joined by soloists including RCM Concerto Competition winner Polina Makhina and RCM Director Colin Lawson, this evening the RCM Symphony Orchestra performs a programme of sparkling scores. Dani Howard's *The Butterfly Effect* reflects on how small actions can have a lasting impact. Colin Lawson, Timothy Lines and Hannah Shimwell play a rarely-performed Classical concerto for three basset horns by Czech composer Druschetzky, and the programme is framed by two 20th-century masterworks. Polina Makhina takes to the stage for Korngold's irresistible Violin Concerto; Bartók's suite from his 'pantomime ballet' *The Miraculous Mandarin* is full of unusual instrumental effects showcasing the virtuoso skills of the orchestra.



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Korngold Violin Concerto in D major op 35

RCM Concerto Competition winner Polina Makhina opens the concert with Erich Korngold's cinematic Violin Concerto.

Korngold was born in Brno which was at the time part of the Austro-Hungarian Empire. His virtuoso talent, often compared to Mozart's, was recognised by the Viennese from an early age; by eleven, his pantomime ballet *The Snowman* had premiered at the Vienna Court Opera. Renowned composers of the day Richard Strauss and Gustav Mahler were suitably impressed, the latter proclaiming the child a genius. At the age of just 23, Korngold composed his strongest operatic work *Die tote Stadt* (*The Dead City*) and by 1931 he was a professor of music at Vienna State Academy.

Despite his European successes, the political landscape was threatening and with the rise of the fascist Nazi regime, he emigrated to America in 1934. It was in Hollywood he became one of the most important and influential composers of film scores. Korngold's wife Luzi recalled of the time 'It was as if he had taken a vow not to compose a single note outside the genre of film music for as long as the horror was raging throughout the world'.

With the end of the Second World War and believing his reputation in the genre of film music had damaged his image among American concert-music critics, he produced the Violin Concerto, a unique work combining film and classical influences. The expressive and vibrant Concerto draws on themes from his film scores *Another Dawn*, *Anthony Adverse* and *The Prince and the Pauper* and is abundant with energy and dazzling tunes. At its premiere with violinist Jascha Heifetz and the St Louis Symphony under conductor Vladimir Golschmann, it received an enthusiastic response, quickly becoming one of his most popular works and a staple of violin repertoire.

François Xavier Tourte violin bow

The RCM is delighted to acknowledge the acquisition of an exceptional violin bow made by François Xavier Tourte (1748–1835) which makes its RCM performance debut this evening played by Polina Makhina. The College is extremely grateful to a private foundation for the long-term loan of this beautiful bow made by one of the most important figures in the history of modern bow making.

Druschetzky Concerto for 3 basset horns

The Czech composer Jiří Družecký studied the oboe in Dresden and then joined an infantry band in Eger, with which he was later successively stationed in Vienna, Enns, Linz and Branau. In 1777 he was certified as a drummer, moving to Vienna in 1780; he was shortly afterwards appointed Kapellmeister to Anton Grassalkovič II in Bratislava. His compositions include chamber music (including a quartet for basset horn and string trio), together with some 27 symphonies and two operas, as well as concertos for various instruments. Like Mozart and his clarinettist friend Anton Stadler, Druschetzky was especially attracted to the medium of the basset horn trio, composing for it some 33 individual movements (one of them lost), which later editors have grouped into partitas, or suites. But unlike his contemporaries, Druschetzky also featured three basset horns in a concerto with orchestra. The resultant work is modest in scope, though it exudes an undeniable charm and demonstrates expert and idiomatic handling of the solo instruments. Performing material for tonight's rare outing has been reconstructed from a set of parts in the National Museum in Prague.

The basset horn is a tenor member of the clarinet family and dates from around 1760. Originally it was sickle-shaped and then (from the 1780s) constructed of two straight joints either side of a knee. Examples of the latter design from Vienna and from Prague may be found within the RCM Collections. In contrast, the shape of today's basset horns has something in common with the bass clarinet, though with different proportions that radically inflect its ethereal sound quality. Mozart was by far the most notable champion of the basset horn, which has prominent parts in his 'Gran Partita' K361, the Requiem K626, operas including *Die Zauberflöte* and a host of smaller pieces with Masonic associations. Mendelssohn featured the instrument in two *Konzertstücke* and it then led a shadowy existence until a dramatic revival at the hands of Richard Strauss, beginning with his opera *Elektra* (1909).

In Druschetzky's lifetime basset horns were manufactured in different sizes, in the keys of G, F, E, E flat and D. Mozart wrote mainly for basset horn in F (only occasionally in G) and by 1810 this instrument was firmly established as standard. Inconveniently, Druschetzky wrote for the larger and now obsolete basset horn in D and so in the interests of practical expediency the Concerto has been transposed for this performance from D major into F.

Druschetzky programme note written by Colin Lawson

Dani Howard The Butterfly Effect

Dedicated to RCM professor Joseph Horovitz, Dani Howard's *The Butterfly Effect* was commissioned by the City of Birmingham Symphony Orchestra as part of its centenary commissions for a programme of works by RCM alumni. When writing this piece, Dani reflected on the decision to study at the RCM and the impact it had on her life both professionally and personally. She remarked *The Butterfly Effect* is 'defined by the idea that a small action can have larger implications on a more complex system. The concept is imagined with a butterfly flapping its wings in one location, causing a hurricane elsewhere.'

Dani Howard graduated with first class honours from the RCM in 2015 where she studied composition with Jonathan Cole as a Rose Williams Scholar.

Bartók Suite from The Miraculous Mandarin op 19 Sz 73

Bartók composed his 'pantomime ballet' *The Miraculous Mandarin* – based on a play by Hungarian writer Melchior Lengyel – between October 1918 and May 1919. At the time, he was living in challenging conditions due to the fraught political situation in Europe. The right-wing press attacked him for being a Romanian nationalist and he had little prospect of securing a performance for this work in Budapest. The ballet's premiere was not until 1926 in Cologne, but due to its violent and salacious nature, it was subsequently banned on moral grounds. In 1927 he completed the orchestral suite comprising about two-thirds of the score.

This expressive work incorporates folk elements of his native country and the latest trends in avant-garde music. The plot focuses on three thugs who exploit the seductive power of a beautiful young woman (depicted by a solo clarinet) to lure men into their lair, where they are robbed. When a mysterious Mandarin enters, he tries but fails to embrace the woman. A violent chase follows and when the Mandarin finally catches up with her (at this point that the concert Suite ends), the thugs attempt to kill him. Despite the vicious wounds inflicted, the Mandarin remains alive. Finally, he is released and embraces the woman. With his longing fulfilled, he passes away.

Martyn Brabbins

Martyn Brabbins was Music Director of the English National Opera 2016–2023. His tenure ended with David Alden's production of *Peter Grimes*. An inspirational force in British music, he has had a busy opera career working with the Kirov, La Scala, Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He guest conducts with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most other leading UK orchestras. Recently Martyn led a rare performance of Tippett's opera *New Year* with the BBC Scottish Symphony Orchestra. In 2019 the BBC Proms commissioned 14 composers to write a birthday tribute to him and this year he appears at the Proms with the BBC Symphony Orchestra. Martyn has recorded nearly 150 CDs including two Gramophone award-winning recordings: Birtwistle's *Mask of Orpheus* (BBC Symphony) and Pickard chamber works (Nash Ensemble). In 2023 he received the RPS Conductor Award for his 'colossal' contribution to UK musical life. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009–2015, Chief Conductor of the Nagoya Philharmonic 2012–2016, and Artistic Director of the Cheltenham International Festival of Music 2005–2007. He is Prince Consort Professor of Conducting at the RCM, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society.

Polina Makhina

Polina Makhina began her musical journey at the age of eight with a Grand Prix win at Voronezh Music College. Her career has been marked by prizes in numerous international competitions such as Youth Delphic Games of Russia and the International Tchaikovsky Competition for Young Musicians, and she has performed across Russia, Germany, Kazakhstan and Switzerland. In 2013 Polina earned a full scholarship to The Purcell School studying with Nathaniel Vallois. During her time there, she won the Windsor and Maidenhead Young Musician Competition and performed with the Amadeus Symphony Orchestra. Polina has collaborated with notable conductors such as Sir Antonio Pappano and Vasily Petrenko and recorded at Abbey Road Studios with the LGT Young Soloists. In 2023 she won the RCM Violin and Concerto competitions, and was selected for the LSO Scheme. Now a postgraduate student at RCM studying under Emily Sun, she holds the Stanley Picker Award and plays a 1680 Giovanni Battista Rogeri violin, generously loaned by Florian Leonhard Fine Violins.

Colin Lawson

Colin Lawson is outgoing Director of the RCM, where he holds a Personal Chair in Historical Performance. Working consistently across theory and practice, he has previously held academic appointments at Aberdeen, Sheffield, London and Thames Valley Universities. Colin has an international profile as a period clarinettist, having played principal in many UK period orchestras and appearing as soloist in major venues throughout the world. Described by the *Westdeutsche Allgemeine Zeitung* as 'a brilliant, absolutely world-class player', he has recorded extensively, including two discs of basset horn trios with RCM colleagues. He has published widely on performance practice, especially for Cambridge University Press. His most recent edited volume, *The Cambridge Encyclopedia of Historical Performance in Music* was recognised as 'an outstanding work of music reference', winning the CB Oldman Award for 2019. *Inside the Contemporary Conservatoire: Critical Perspectives from the Royal College of Music, London*, co-edited with colleagues Diana Salazar and Rosie Perkins, will be published by Routledge in the coming months.

Hannah Shimwell

Yorkshire-born clarinettist Hannah Shimwell is an Ian Evans Lombe Scholar in her final undergraduate year at the RCM, studying with Richard Hosford, Timothy Lines, Peter Sparks and Paul Richards. She has performed with BBC Symphony Orchestra under Anna Rakitina, RCM Symphony Orchestra under Jac van Steen, Sir Andrew Davis and Rafael Payare, Sinfonia Perdita and Klingen Chamber Orchestra. Hannah enjoys playing with the Hyde Clarinet Quartet, who won the June Emerson Music Launchpad Prize 2022 and the Boconnoc Music Award 2023. The quartet recently performed at the Royal Albert Hall Elgar Room, and was finalist in the Royal Over-Seas League Competition. She has also performed with Kensington Winds, as well as the Ashton Ensemble, who recently performed at Highgrove House Gardens, Garsington Opera and Champs Hill. Hannah recently performed movements from Brahms' Clarinet Quintet with the Marmen Quartet. Hannah also enjoys playing solo repertoire and was the winner of the RCM Solo Woodwind Clarinet Prize 2023, as well as being a recent guest soloist of the Alina Orchestra and Amptill Orchestra performing Mozart's Clarinet Concerto.

Timothy Lines

Timothy Lines studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinettist. He has played with all the major symphony orchestras in London and chamber groups including London Sinfonietta and the Red Note Ensemble. From 1999 to 2003 he was Principal Clarinet of the London Symphony Orchestra. From 2004 to 2006 he was section leader clarinet of the City of Birmingham Symphony Orchestra. From 2003 to 2020 he was Principal Clarinet of the English Baroque Soloists and the Orchestre Revolutionnaire et Romantique, performing on period instruments and is currently Principal Clarinet of the London Mozart Players. Much in demand as a teacher, Timothy has been professor of clarinet at the RCM since 1997 and is a visiting professor at the Royal Welsh College of Music and Drama. He regularly conducts the RCM's New Perspectives, specialising in performing music by living composers. He has also conducted the RCM Chamber, Philharmonic and Symphony Orchestras. He is clarinet coach for the National Youth Orchestra of Great Britain. In 2016 Timothy was appointed a Fellow of the RCM.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894, and has been recognised as the leading conservatoire in the world in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin)
Linda Kidwell (viola)
Tim Walden (cello)
Rodrigo Moro Martin (double bass)
Frank Zielhorst (tutti strings)
Marie Lloyd (woodwind)

Amos Miller (brass)
David Hockings (percussion)
Lucy Wakeford (harp)
Timothy Lines (tutti woodwind, brass and percussion)

Violin I

Deniz Sensoy
 Xiongyufan Miao
 Nellie Whittam
 Amber Correa
 Zea Hunt
 Aries Chow
 Anya Robins
 Masa Stopar
 Betania Johnny
 Julie Piggott
 Jane Park
 Huiduo Xu
 Zhi Hsuan Lim
 Ayana Jaycox

Violin II

Alix Vaillot-Szwarc
 Sally Aiko Dando
 Amy Jo Gilbert
 Mira Steenbrugge
 Piotr Burda-Zwolinski
 Wai Ying Law
 Lucy Holmes
 Ankits Tripathi
 Mariia Liaskovets
 Maddy Dawson
 Olivia Ziani
 Tayfun Bomboz

Viola

Joe Berry
 Mitzi Marley Clarke
 Becca Marr
 Fiachra de Hora
 Aisha Goodman
 Shay Dyer
 Laura Young
 Izzy Nettle

Cello

Rasmus Andersen
 Aline Christ
 Alexia Bergman
 Hannah Hoppman
 Astrid Munro
 James Dew
 Daniel Yiu
 Maddy Napier
 Carys Underwood

Double Bass

Daniil Margulis
 Lydie Horsford
 Isabel Garcia Gonzalez
 Davide Scafarto
 James Francis
 Yijia Cui
 Tom Morgan

Flute

Samantha Rowe
 Rianna Henriques (pic)
 Anna Rogers (pic)

Oboe

Katherine Farnden
 Amelie Budd
 Poppy Webb-Taylor (cor)

Clarinet

Emily Crook
 Eleanor Kershaw (E flat)
 Latchen Kinghorn-Perry
 (bass)

Bassoon

Will Kidner
 Joe Lyndley
 Jamie King (contra)

Horn

Tom Findlay
 Henry Lok
 David Wheeler
 Henry Hui
 Oscar Horan

Trumpet

Joshua Cusworth
 Eoin O’Gorman
 Archie Musselwhite

Trombone

Pau Hernandez
Santamaria
 Ed Hyde
 Jonathan Lovatt (bass)

Tuba

Nathan Mansell

Timpani

Murray Sedgwick

Percussion

Isaac Harari
 Toril Azzalini
 Guy Courtie
 Mariella Bromfield
 Timothy Dobinson

Harp

Annest Davies

Celeste

Huan Zhang

Piano

Julia Metzmacher

Organ

Matt West

Personnel correct at the time of going to print.
 Italics denote section principals.

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www.rcm.ac.uk/support

Sunday 25 August

PROM 46: HOLST'S THE PLANETS

7.30pm | Royal Albert Hall

Sakari Oramo conductor

Anu Komsi soprano

RCM Symphony Orchestra | **Sibelius Academy Symphony Orchestra**

RCM Chamber Choir

Nicholas Chalmers RCM Chamber Choir director

Sibelius The Wood Nymph op 15

Lara Poe Laulut maaseudulta 'Songs from the Countryside' (BBC commission: world premiere)

Holst The Planets op 32

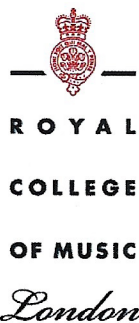
The Royal College of Music Symphony Orchestra makes its debut at the BBC Proms in one of the fastest-selling concerts of the season. If you missed out on tickets, never fear: Promming tickets are available from 10.30am on the day of the concert, and the event will be broadcast on BBC Radio Three and BBC Radio Four, as well as being available on BBC Sounds and BBC iPlayer.

Royal College of Music alumni are at the heart of this programme, which represents a collaboration with the Sibelius Academy. Gustav Holst's orchestral suite evoking the astrological associations of the planets represents one of classical music's most extraordinary acts of imagination, and RCM alumna Lara Poe unveils a brand-new work for soprano and orchestra channelling haunting Nordic cow-calling traditions. The concert opens with music from conductor Sakari Oramo's home country of Finland, the looping repetitions of Sibelius' The Wood Nymph leading us into a seductive woodland. This programme will be repeated on Sunday 1 September at Helsinki Festival's closing concert.

Tickets: Promming tickets: £8 (inclusive of fees).

For tickets please visit bbc.co.uk/promsticks

For Helsinki Festival tickets please visit helsinkifestival.fi



Junior Department

Michal Kaznowski
Chamber Music Competition

Final Round

Philip Dukes *adjudicator*

Saturday 1 June 2024, 5.30pm
Performance Hall

Welcome to the inaugural Michal Kaznowski Chamber Music Competition at the Royal College of Music, named after and dedicated to the memory of our beloved colleague and friend.

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Singelee	Premiere Quartet op 53 iv <i>Allegretto</i>	5'
Rick Hersch	Paquito de Habana	3.5'
Kezia Colton, Rory Johnston, Jake Kokes, Arion Thompson <i>saxophone</i> Sarah Markham <i>tutor</i>		

Benet	Casablanacas Haiku	2.5'
Martin	Trio sur des mélodies populaires irlandaises <i>i Allegro moderato</i>	5'
Matty Oxtoby <i>piano</i> Peter Ryan <i>violin</i> Gabriel Ward <i>cello</i> Neil Roxburgh <i>tutor</i>		

Fauré	Piano Trio op 120 i <i>Allegro ma non troppo</i>	7'
Reuben Moisey <i>piano</i> Eli Tomey <i>violin</i> Ludovico Wernig <i>cello</i> Neil Roxburgh <i>tutor</i>		

Ireland	Phantasie Trio	10'
Aurelia Walker <i>piano</i> Richard Eichhorst <i>violin</i> Madeleine Murray <i>cello</i>		
Neil Roxburgh <i>tutor</i>		

Debussy	Sonata for Flute, Viola and Harp <i>ii Interlude</i>	5.5'
Genzmer	Trio for Flute, Viola and Harp <i>ii Scherzo</i>	3.5'
Isaac Skey <i>flute</i> Jamie Jones <i>viola</i> Jamaal Kashim <i>harp</i>		
Andrea Charles <i>tutor</i>		

Antonia Zadrag	String Quartet no1 op 20	8.5'
Antonia Zadrag, Katarina Calic <i>violin</i>		
Charlie Rose <i>viola</i> Gabriella Zailer-Fletcher <i>cello</i>		
Jeremy Isaac <i>tutor</i>		

Shostakovich	Piano Quintet op 57 in G Minor	8.5'
<i>i Prelude Lento iii Scherzo</i>		
Liana Tian <i>piano</i> Elsa Chung, Hector Elwes <i>violin</i>		
Charlie Rose <i>viola</i> Ludovico Wernig <i>cello</i>		
Konstantin Lapshin <i>tutor</i>		



Adjudication by Philip Dukes

Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*
Hilary Sturt *Head of Chamber Music*



Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Joanna Smith *piano*

Saturday 1 June 2024, 3pm
Performance Studio

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- | | | |
|------|---|------------|
| 3.00 | Indi Leech <i>flute</i> (pupil of Nicolas Bricht)
Reinecke Ballade | 8' |
| 3.15 | Cynthia Ung <i>cello</i> (pupil of Una Cho)
Tchaikovsky Valse Sentimentale op51 no6
Goltermann Etude-Caprice op54 no4 | 3'
3.5' |
| 3.30 | Hania Djimali <i>violin</i> (pupil of Esther King Smith)
JS Bach arr. Kathy & David Blackwell Suite no3 BWV 1009
<i>v Bourrées I and II</i>
Kreisler Tempo di Minuetto | 4.5'
4' |
| 3.45 | Hector Bizet <i>violin</i> (pupil of Erica Dearing)
Bruch Violin Concerto no1 in G minor op26 <i>i Allegro moderato</i> | 7.5' |
| 4.00 | Natan Sarker <i>violin</i> (pupil of Erica Dearing)
Schumann Sonata op105 <i>i Mit leidenschaftlichem Ausdruck</i>
Bacewicz Humoresque | 7.5'
3' |

4.15	Aaron Tian <i>violin & piano</i> (pupil of Erica Dearing & Neil Roxburgh)	
	Bloch Baal Shem ii <i>Nigun</i>	7'
	Ravel Sonatine i <i>Modéré</i>	4'
4.30	Emma Seymour <i>violin</i> (pupil of Erica Dearing)	
	Bruch Violin Concerto no1 op26 i <i>Vorspiel Allegro moderato</i>	8.5'
	Scot Joplin Easy Winners	2.5'
4.45	Eleanor Ezechukwu <i>violin</i> (pupil of Erica Dearing)	
	Dvorak Romantic Piece no1 op75	3.5'
	Bartok Rumanian Dances nos 1,2,4,5,6	5.5'
5.00	Liana Tian <i>piano</i> (pupil of Prach Boondiskulchok)	
	Chopin Ballade no3	7.5'



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Miranda Francis *Head of Junior Programmes*
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Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

MUSIC IN THE MUSEUM

Friday 7 June, 12.30pm

Museum Gallery

Maxwell Davies (1934–2016)	Sonatina for solo trumpet	3'
Josie Sleigh trumpet		
Joan Tower (b 1938)	String Force	7'
Felicia Tsai violin		
JS Bach (1685–1750)	Violin Sonata no 2 in A minor BWV 1003	12'
	<i>i</i> Grave	
	<i>ii</i> Fuga	
Polina Makhina violin		
Miluccio (1922–1999)	Rhapsodia	6'
Lucia Porcedda clarinet		
Mendelssohn (1809–1847)	String Quartet no 1 in E flat major op12	8'
	<i>i</i> Adagio non troppo - Allegro non tardante	
Haydn (1732–1809)	String Quartet in C major op 76 no 3 'Emperor' Hob III:77	12'
	<i>ii</i> Poco Adagio. Cantabile – Variations	
	<i>iii</i> Menuetto. Allegro	
Vox Quartet		
Emily Ames violin		
Niamh Adams violin		
Katharine Wing viola		
Catherine Cotter cello		

Upcoming Events

MUSIC IN THE MUSEUM

Friday 14 June, 12.30pm

Museum Gallery

Repertoire to include:

JS Bach Sonata for Violin and Harpsichord no 6 in G major BWV1019

Beethoven String Trio no 5 in C minor, op 9 no 3

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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Programme details correct at time of going to print.

RCM AT ST. MARY ABBOTS

Friday 7 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Telemann (1681–1767)	12 Fantasies for Solo Oboe, no 3 in B minor	4'
	<i>i Largo</i>	
	<i>ii Vivace</i>	
	<i>iii Largo</i>	
	<i>iv Vivace - Allegro</i>	

Xinyu Cao oboe

E Pujol (1886–1980)	Trois Morceaux Espagnols	10'
	<i>i Tonadilla</i>	
	<i>ii Tango</i>	
	<i>iii Guajira</i>	

Arie Dakesian guitar

Debussy (1862–1918)	Prélude à l'Après-midi d'un faune	10'
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Xinping Gao flute

Mengyao Guo piano

Yuhan Ma double bass

Copland (1900–1990)	Piano variations	11'
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Lin Deng piano

Russell Peterson (b 1969)	Trio no 1 for flute, alto saxophone and piano	15'
	<i>i Andante</i>	
	<i>ii Adagio</i>	
	<i>iii Allegro</i>	

Forest Trio

Xinping Gao flute

Xiaodong Wang saxophone

Rui Wu piano

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 14 June, 1.05pm

St Mary Abbots

Repertoire to include:

Michael Finnissy andimironnai

Liszt Hungarian Rhapsody no 12 S.244/12, in C-sharp minor

Franck Violin sonata in A major (arr for Double Bass)

R Schumann Gesänge der Frühe op 33

Tickets: Donations welcomed

ROYAL COLLEGE OF MUSIC

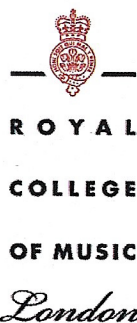
Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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Junior Department
Contemporary Music Concert

Saturday 8 June 2024, 5.30pm
Performance Hall

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This concert features the fruits of two of this year's projects; a continuation of the LinkEd project where RCMJD composers are attached to a chamber group that rehearses at the same time as their composition lesson; and also a project about writing for piano trio with the internationally renowned **Riot Ensemble**.

I would like to thank the coaches of the LinkEd ensembles, Jane Chapman, Helen Barker, Torbjorn Hultmark and Amy Tress (all of whom have huge experience working with eminent living composers). I would also like to thank my fellow composition teachers Bushra El-Turk, James Hoyle and Jonathan Pitkin for their invaluable work, and to Riot Ensemble members Belinda Jones, Marie Schreer, Louise McMonagle and Sarah Dacey for their work putting the piano trio project and programme together.

Simon Speare Head of Composition

Alex Pilypenko

Velvet Reflections

3.5'

In this composition, I aimed to reimagine the traditional Baroque ensemble by diverging significantly from its conventional style. This was achieved through extensive use of cello harmonics to provide sustain for the harpsichord, and the use of auxiliary instruments (bass recorder and English horn). The harmonic framework of the piece employs a post-tonal approach, creating a unique soundscape that distinctly departs from Baroque norms.

Mia Vojic bass recorder

Jamie Dickinson english horn

Suzannah Clark cello

Jerry Cui harpsichord

Jamaal Kashim

Drifting

6'

Drifting mirrors the wandering nature of our thoughts. Oscillating between two contrasting ideas, the composition invites listeners to conjure their own mental landscapes for each theme. As tension builds and semi-climactic moments emerge, the music transitions between these ideas, reflecting the fluidity of our cognitive wanderings.

Archie Chettleburgh, Bronwen Roberts, Livia Bayley, Lucy Butlin *trumpet*
Ellie Curson, Alex Holford, Oscar Sangster, Jonny Lovatt *trombone*
Lucas Wan *horn* Tristan McCardel *tuba*

Ben Greenwood

Piano Trio

4'

Inspired partly by the beautiful simplicity of 'O Fortuna' by Carl Orff, this piece hopes to minimally develop motifs of fifths and fourths, working with the feel of open strings of the cello and violin to create a sound world of clarity.

Belinda Jones *piano*
Marie Schreer *violin*
Louise McMonagle *cello*

Imogen Gray

Piano Trio no2

4'

Piano Trio no2 was the second piano trio I had written in preparation from the Riot ensemble that demonstrates a distinct style of composition focused on rhythmic ideas. The intention behind the composition of this piece, which is in a fast tempo, is to arrange a number of rhythmic motifs within each of the parts that emphasize the melodic line with the use of accents on the most important beats of the bar; the takes inspiration from much of the piano trio works of Shostakovich. Similar to his pieces, this piano trio also features dissonant harmonies between the parts and changes in articulation to create contrast. It is important to note as well that this piece attempts to use a large range of pitches for each instrument, experimenting with the differences in sound that the use of a vast number of pitches can create, showcased most in the ending of this work.

Luca Boston

Distant Hesitancy

4.5'

In this piece, I was experimenting with stationary and non-stationary movement, the use of harmonics, and other techniques such as playing "inside" the piano. I was highly inspired by Shostakovich's piano writing and wanted to experiment with this sort of texture. I was aiming for a very odd tension being created, eventually driving towards an exploding climax where the main motif is finally played all in unison. Despite the fast forwardness of the piece, there is a slight hesitancy which often gets portrayed in the strings in a few different ways and examples.

Matty Oxtoby

The Waves of Loe Bar

3'

The Waves of Loe Bar follows one wave gathering momentum, breaking and then dissipating, while evoking the atmosphere of all the other rippling waves around it. Cross-rhythms reflect the different patterns and directions of surrounding waves throughout the piece, within an overall build-up of intensity to a powerful moment when the wave breaks followed by a decrescendo. A flexible sense of tempo enhances the feeling of the waves drifting in and out, while long lyrical lines match the peaceful, calm atmosphere at Loe Bar. The unique timbral quality of the Cornish waves has been recreated by putting a recording of them into the SPEAR software, which analysed and detected the inaudible overtones responsible for their distinctive sound. The full spectrum is only revealed towards the end once the wave has largely passed (when pizzicato strings play the more dissonant overtones not present in the rippling piano part). The harmonic structure of the whole piece is centred on these overtones, as each tonal centre in the music matches one of the overtones, starting with the very highest ones identified by SPEAR and progressing down to the fundamental tone, C. The music also features natural and artificial harmonics, further emphasising natural overtones to reflect the natural environment that inspired me.

Aurelia Walker

Sprites at Daybreak

2.5'

Sprites at Daybreak describes the beginning of a new day, calm and tranquil at first light. Soon the landscape begins to come alive, filled with anticipation, until fairy-like creatures come out of the shadows in their mischief. When their work is done, the sun rises over the scene, and the sprites return into hiding for another day.

Methu Menuwara

The Element of Surprise

2'

The Element of Surprise is a piece for piano trio which explores different ways to make music more unpredictable. While listening, look out for sudden changes in dynamics, complex time signatures or random unexpected notes/chords - this is the element of surprise in action.

Sam Lewens

Jumping Shadows

2'

I wrote this piece to convey a sinister atmosphere as though for film, as I think music is essential in conveying certain emotions, in this case fear and distress. Throughout the piece I tried to vary the ways this atmosphere is communicated to the audience by altering the thickness of the phrases, while maintaining an (almost) constant sense of motion.

William Dear

Two Moods

3'

This piece is made up of two contrasting ideas conceived separately, with very different moods, that I realised form an amusing and exciting piece. I was heavily inspired in the first section by Messiaen's organ works, specifically *Les Mages* from his *Nativité du Seigneur* - I worked out a set of modes based around perfect and other less tense intervals (fourths and fifths etc), forming smooth melodies in the strings and a spiky accompaniment in piano. The second different jumps straight into a different and more percussive 'mood', with a harmony based around modes with much more tense intervals (tritones etc.) and a punchy back-and-forth between string and piano.

Alec Thurbin

Piano Trio

3'

This piece is about a Japanese couple who meet briefly and then reconnect later in life through their love of piano. I achieved this by writing the violin and cello parts separately at the beginning, and then gradually have them playing at the same time more frequently. This is influenced by my love of Japanese Studio Ghibli films.

Reuben Moisey

Stellar

2'

This piano trio evokes the grandeur of the universe through the harmonious interplay of piano, violin, and cello. Embodying the essence of interstellar beauty, the piece invites the audience to imagine a serene contemplation of the night sky's timeless beauty.

Alex Crawford

Sarabande

3.5'

The piece is a collision from two ends of Europe – a fusion of a stately, solemn dance of royalty from Iberia, and the simplicity and mysticism of the music of the Eastern Orthodox Church. Ever-floating over constant abyss, the music blossoms: the petals of the instruments gradually unfurl, releasing their colours which bleed into the texture. Voices sing out from the deep, summoning and lifting the music so that it arises with serene majesty. Finally, it bursts, and overflows in a gushing explosion of resplendence. At long last, the music settles, not at odds with the deep but calmly resting above it. Woven throughout the ensemble is a Greek Chant, stitched and embroidered into the noble form of the Sarabande through the eclecticism and contrast present in the wind quintet.

Amelie Sainsbury *flute*

Imogen Atkinson *oboe*

Imogen Horrocks *clarinet*

Sinead McEvoy *horn*

Cailin Breslin *bassoon*

Vincent Ji

Sonatina

3.5'

Sonatina for string quartet is a fun and lighthearted experiment using classical sonata form, with an introduction, first and second subject, development and recapitulation.

Beatrice Murray & Mae Amin *violin*

Eva Al-Shimmeri *viola* Michael Erskine *cello*



Shortlisted for the 2024 Royal Philharmonic Society Ensemble Award, **Riot Ensemble** connects people to great contemporary music in concerts and events that are just as innovative, vibrant and rewarding as the music itself. The members of Riot are some of the top European soloists in new music, and with Riot they work as performers, curators, commissioners, and collaborators, creating and producing a diverse array of projects. Based in London with a national and international reach, Riot is particularly active in bringing emerging international voices to the British new-music scene and since 2012 has given over 250 World and UK premieres by composers from more than thirty-five countries. In 2023, their annual call for scores received more than 500 submissions, and in the past six years has resulted in more than twenty commissions. Riot enjoys close working relationships with some of the most important composers of our time, including Liza Lim, Clara Iannotta, Chaya Czernowin, Ann Cleare, and Georg Friedrich Haas whose evening length piece *Solstices* was commissioned by Riot. Riot has an extensive discography, and their debut release on Huddersfield Contemporary Records, *Speak Be Silent*, was named one of the ten most important recordings of the year by Alex Ross in the *New Yorker*.

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Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*
Simon Speare *Head of Composition*

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Debbie Shah *piano*

Saturday 8 June 2024, 3pm
Percussion Suite / Performance Studio

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|------|---|------|
| 3.00 | Luke Crown <i>percussion</i> (pupil of Cameron Sinclair) | |
| | Keiko Abe Michi | 5.5' |
| | Piazzoll arr Eric Sammut Libertango | 3.5' |
| | | |
| 3.15 | Angus Wong <i>percussion</i> (pupil of Geoff Boynton) | |
| | Franz Krüger Etude no45 | 2.5' |
| | James Campbell Engine Room | 3' |
| | | |
| 3.25 | Tolga Mardin <i>percussion</i> (pupil of Geoff Boynton) | |
| | Roberto Sierra Bongo-O | 4' |
| | | |
| 3.35 | Hailey Wong <i>percussion</i> (pupil of Cameron Sinclair) | |
| | Gordon Stout 2 Mexican Dances | 7' |
| | Paliev Folklore Suite ii Graowsko | 1.5' |
| | Gauthreaux American Suite iv Latin | 4' |
| | | |
| 3.45 | <i>Relocate to the Performance Studio</i> | |

- 4.00 Luca Boston *piano* (pupil of Konstantin Lapshin)
Liszt Petrarch Sonnet no104 7.5'
- 4.15 Youer Chen *piano* (pupil of Emma Covill)
Haydn Piano Sonata Hob XVI:31 *i Moderato* 3.5'
Chopin Mazurka op68 no2 3'
Grovlez Chanson du Chasseur 2'
- 4.30 Ray-Chinh Le *cello* (pupil of Alexander Boyarsky)
Chopin Etude op25 no7 5'
Glazunov Spanish Serenade 2.5'
- 4.45 String Quartet (Eric Wang *tutor*)
Eliza De Silva & Teresa Kiang *violin* Aiden Bhak *viola* Evelyn Yang *cello*
Ravel String Quartet in F Major M35 *i Allegro Moderato Très doux* 8'
- 5.00 Wind Quintet (Helen Barker *tutor*)
Amelie Sainsbury *flute*
Imogen Atkinson *oboe*
Imogen Horrocks *clarinet*
Sinaed McEvoy *horn*
Cailin Breslin *bassoon*
Damase Dix-Sept Variations op22 14'



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MUSIC IN THE MUSEUM

Friday 14 June, 12.30pm

Museum Gallery

JS Bach
(1685–1750)

Sonata for Violin and Harpsichord no 6 in G major BWV1019 15'

- i Allegro*
- ii Largo*
- iii Allegro*
- iv Adagio*
- v Allegro*

Hanji Fan violin
Yihan Zhao harpsichord

Beethoven
(1770–1827)

String Trio no 5 in C minor, op 9 no 3 24'

- i Allegro con spirito*
- ii Adagio con espressione*
- iii Scherzo – Allegro molto e vivace*
- iv Finale - Presto*

Antigone Hourt violin
Jimena Barrio-Briones viola
Vivian Tupker cello

RCM FESTIVALL 2024

Sunday 23 June, 11am–5.30pm

Visit the Royal College of Music for FestivALL, a student-led celebration of music spanning centuries, regions and genres.

Curated by RCM musicians, FestivALL showcases compositions from under-represented groups and individuals, and with themes of diversity and representation in classical music.

From premiere performances of works by RCM composers, to explorations of lesser-known repertoire played by some of our top chamber ensembles, we are pleased to present inspiring music across our wonderful performance spaces. We hope you can join us to celebrate music by all, for all.

A FestivALL ticket gives you access to all performances running across the day.

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Programme details correct at time of going to print.

RCM AT ST. MARY ABBOTS

Friday 14 June, 1.05pm

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Michael Finnissy (b 1946)	andimironnai	9'
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Him Chan cello

Franck (1822–1890)	Violin sonata in A major (arr for Double Bass)	14'
	<i>i Allegretto ben moderato</i>	
	<i>ii Allegro</i>	

Levi Andreassen double bass
Knox Oakey piano

Price (1887–1953)	Clouds	5'
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Isabella Flynn piano

Alicia Diaz de la Fuente (b 1967)	Homenaje	6'
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Lin Deng piano

Messiaen (1908–1992)	Quartet for the End of Time	6'
	<i>i Crystal Liturgy</i>	
	<i>iv Interlude</i>	

Maria Panczyk violin
Anna Lepki clarinet
Lisa Dolgouchine cello
Knox Oakey piano

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ROYAL COLLEGE OF MUSIC

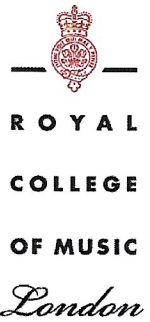
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Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Daniel Hill *piano*

Saturday 15 June 2024, 3pm
Performance Hall

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- 3.00 Piano Duet (Christine Stevenson *tutor*)
Adalynn Du-Buk & Deedeh Rouhani *piano*
Debussy *Petite Suite i En bateau* 4'
- 3.15 Khloe Capalad *violin* (pupil of Esther King Smith)
Tchaikovsky *Melodie op42 no3* 5'
- 3.30 Emily Elliott *cello* (pupil of Una Cho)
JC Bach arr Casadesus *Concerto in C minor* 11'
i Allegro molto ma maestoso iii Allegro molto energico
- 3.45 Brass Quintet (Francesca Moore-Bridger *tutor*)
Lucas Gebrehiwet & Ellie McKenzie-Jones *trumpet*
Polly Casey *horn* Ben Clarke *trombone* Sunny Anderson *tuba*
Arnold Brass Quintet no1 op73 *i Allegro vivace iii con brio* 9'
- 4.00 Catherine Bennett *violin* (pupil of Esther King Smith)
JS Bach *Partita no2 in D minor BWV 1004 i Allemande* 5'
Elgar *La Capricieuse op17* 5'

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|------|--|----------|
| 4.15 | Angus Wong <i>piano</i> (pupil of Yoko Ono)
Haydn Piano Sonata in D Hob.XVI:37 <i>i Allegro con brio</i>
Richard Straus 5 Klavierstucke op3 <i>i Andante</i> | 3'
5' |
| | | |
| 4.30 | Hanhan Qu <i>piano</i> (pupil of Richard Uttley)
JS Bach Prelude & Fugue in C-sharp major, WTC Book 1
Earl Wild Etude no6 based on Gershwin I Got Rhythm | 4'
3' |
| | | |
| 4.45 | Katie Cheung <i>viola</i> (pupil of Mark Gibbs)
Vaughan Williams Suite <i>i Prelude ii Carol iii Christmas Dance</i>
Bach Cello Suite no1 in G BWV1007 <i>iv Sarabande</i> | 8'
3' |
| | | |
| 5.00 | Jennifer Chen <i>flute</i> (pupil of Nicolas Bricht)
Prokofiev Flute Sonata <i>i Moderato</i> | 6.5' |



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EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 17 June, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Bottesini (1821–1889)	Grande Allegro di Concerto Alla Mendelssohn	12'
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Levi Andreassen double bass
Viviana Taga-Radu piano

Ravel (1875–1937)	Tzigane	12'
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Natasha Sutanto violin
Kumi Matsuo piano

Shostakovich (1906–1975)	Sonata for Cello and Piano op 40	27'
	<i>i Allegro non troppo</i>	
	<i>ii Allegro</i>	
	<i>iii Largo</i>	
	<i>iv Allegro</i>	

Filippo Ramacciotti cello
Knox Oakey piano

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WOODWIND BMUS CHAMBER SHOWCASE

Tuesday 18 June, 3.30pm

Performance Hall

Beethoven (1770–1827)	Serenade for Flute, violin and viola op 25	10'
	<i>i Entrata, Allegro</i>	
	<i>ii Tempo ordinario d'un Menuetto</i>	
	<i>iii Allegro molto</i>	

Alessandra Scalzone flute **Emma Demetriades** violin
Jimena Barrio-Briones viola

Thea Musgrave (b 1972)	Take Two Duet	5'
	<i>i Pompous</i>	
	<i>ii Expressive</i>	

Thea Phillips-Kayes oboe **Katya Chunikhina** oboe

Berthomieu (1906–1991)	Chats	10'
	<i>i Persan Blue</i>	
	<i>ii Puma</i>	
	<i>iv Lynx</i>	
	<i>v Chat perché</i>	

Donnay Quartet
Alessandra Scalzone flute **Sam Lewis** flute
Lilja Hakonardottir flute **Amy Tashjian** flute

Arnold (1921–2006)	Divertimento for flute, oboe and clarinet	10'
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Amy Tashjian flute **Thea Phillips-Kayes** oboe
Anna Lepki clarinet

Danzi (1763–1826)	Quintet in G minor op 56 no 2	10'
	<i>i Allegretto</i>	
	<i>ii Andante</i>	

Zoe Borseth Rasmussen flute **Katya Chunikhina** oboe
Christian Hoddinott clarinet **David Wheeler** horn
William Hartley bassoon

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Programme details correct at time of going to print.

RCM CHAMBER MUSIC

Tuesday 18 June, 1.05pm

Carne Room

Tomasi (1901–1971)	Suite pour trois Trompettes	7'
TNT Brass		
Josie Sleigh trumpet		
Alex Gray trumpet		
Jake Humphrey trumpet		
Beethoven (1770–1827)	Violin Sonata no 5 in F major, op 24 'Spring' <i>i Allegro</i>	11'
R Schumann (1810–1856)	Violin Sonata no 1 in A minor, op 105 <i>i Mit leidenschaftlichem Ausdruck</i>	9'
Wing Yiu Jessie To violin		
Qianyi Ma piano		
Copland (1900–1990)	Piano Variations	12'
Lin Deng piano		
Rachmaninoff (1873–1943)	Prelude no 32 no 10 in B minor	6'
Chopin (1810–1849)	Waltz op 34 no 3 in F major	3'
Adrian Henke piano		

Upcoming Events

RCM FESTIVALL 2024

Sunday 23 June, 11am–5.30pm

Visit the Royal College of Music for FestivALL, a student-led celebration of music spanning centuries, regions and genres.

Curated by RCM musicians, FestivALL showcases compositions from under-represented groups and individuals, and with themes of diversity and representation in classical music.

From premiere performances of works by RCM composers, to explorations of lesser-known repertoire played by some of our top chamber ensembles, we are pleased to present inspiring music across our wonderful performance spaces. We hope you can join us to celebrate music by all, for all.

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WOODWIND BMUS CHAMBER SHOWCASE

Tuesday 18 June, 6pm

Performance Hall

Iturralde (1929–2020)	Suite Hellénique	7'
	<i>i</i> Kalamatianos	
	<i>ii</i> Funky	
	<i>iii</i> Valse	
	<i>iv</i> Kritis	

Rosemary Ball saxophone **Paco Lee** saxophone
Oliver Lee saxophone **Emilija Auskalnyte** saxophone

Mike Curtis (b 1952)	A Klezmer Wedding	10'
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Frost Quartet
Ben Wood clarinet **Anna Lepki** clarinet
Lauren McMaw clarinet **Nathan Quilter** clarinet

Tchaikovsky (arr Christiansen) (1840–1893)	Swan Lake Fantasie	12'
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Amy Tashjian flute **Alessandra Scalzone** flute
Maximilian Maisky piano

Brahms (1833–1897)	Clarinet Quintet in B minor op 115	12'
	<i>i</i> Allegro	

Dina-Rosa Biggs clarinet **Ankits Tripathi** violin
Mariia Liaskovets violin **Hugo Svensson** viola **Remy Segrott** cello

Poulenc (1899–1963)	Sextet for Piano and Winds	10'
	<i>i</i> Allegro vivace: Très vite et emporté	
	<i>ii</i> Divertissement: Andantino	

Taleggio Ensemble
Lucy Rowan flute **Becky Pughe** oboe **Siena Barr** clarinet
Oscar Horan horn **Liam Slabbert** bassoon **Magdalene Ho** piano

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RCM CHAMBER ENSEMBLE

Wednesday 19 June, 6pm

Amaryllis Fleming Concert Hall

Toby Purser and Sam Scheer conductors

RCM CHAMBER ENSEMBLE

Wednesday 19 June, 6pm | Amaryllis Fleming Concert Hall

Toby Purser and **Sam Scheer** conductors
RCM Chamber Ensemble

G Williams (1906–1977)	Suite for nine instruments <i>i Allegro moderato</i> <i>ii Andantino</i> <i>iii Allegro con brio</i>	14'
Anna Thorvaldsdottir (b 1977)	Aequilibria	14'
Ayanna Witter-Johnson (b 1985)	Blush	10'

RCM ensembles perform a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The ensembles, constituted anew for each project, comprise students from all years of study and enhance and develop their performance and technical skills in preparation for the professional world. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras.

In a programme of dramatic contrasts, RCM Head of Conducting Toby Purser and postgraduate conductor Sam Scheer direct College musicians in a fascinating range of chamber works.

Welsh composer Grace Williams studied at Cardiff University, the RCM with Vaughan Williams and Gordon Jacob, and later in Vienna. The Suite for nine instruments, written in 1934, shows a more modern, Stravinskian style, making use of ostinati and the tritone B–F.

Described by *The Wall Street Journal* as ‘a musical equivalent of magical realism’, Anna Thorvaldsdottir’s *Aequilibria* is a hauntingly beautiful piece that epitomises her style. The work is taken from her album *Aequa* which presents a varied selection of chamber pieces ranging from solo piano to string ensemble. The album takes the listener on a journey through Thorvaldsdottir’s distinctive soundworld, harmonies and lyrical material. The album captures the chaos of the natural world and the individual voices evolving and intertwining across each piece.

Ayanna Witter-Johnson is an English composer, singer, songwriter and cellist. Her unique work focuses on the ups and downs of young love. Using percussion, its rhythmic pulse swings between lively and open to darker hues. *Blush* is a dynamic piece combining classical and contemporary elements.

Toby Purser

Toby Purser is Head of Conducting at the RCM. He is also Artistic Director of the Peace and Prosperity Trust which supports charitable projects for young artists in the Middle East. He launched Conductors in Isolation during the Covid pandemic, an online forum which has over 1800 members. He has received guest invitations from UK orchestras including Philharmonia, Royal Philharmonic Orchestra and Royal Liverpool Philharmonic amongst others. He founded the Orion Orchestra in 2005, and remains its Principal Guest Conductor. He also conducted the Mendelssohn Violin Concerto with Maxim Vengerov for a public masterclass and concert at the RCM, and recorded the songs of Ernest Kaye with the Britten Sinfonia. As well as invitations from English National Opera and Opéra National de Paris, other recent work has also included the UK première of Jake Heggie's *Three Decembers* for Opera della Luna. His operatic collaborations have been nominated for an Olivier Award (Best New Opera Production Britten's *The Turn of the Screw* with ENO/Regent's Park Open Air Theatre) and an International Opera Award (Best Rediscovered Work Stanford's *The Travelling Companion* with New Sussex Opera).

Sam Scheer

Sam Scheer is a postgraduate conductor at the RCM where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had masterclasses with Sir Andrew Davis, Martyn Brabbins and Vasily Petrenko. Sam is the founder and Music Director of The Campanella Orchestra, comprising London's Conservatoires' top musicians. With Campanella Sam has conducted major symphonic works, which include Shostakovich's Ninth Symphony, Rachmaninov's Second Symphony and Stravinsky's *Firebird*. With Campanella he has performed concertos with some of the country's most exciting young soloists. Recently Sam has enjoyed close relationships with non-professional orchestras, being a regular conductor for both Benslow Music's chamber orchestra course and Sue Hadley's orchestral playdays. Experience with student ensembles include the University of London Symphony Orchestra and Hertfordshire County Youth Orchestra.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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Violin I

Sanni Talvitie

Violin II

Greta Bommarito

Viola*Anastasia Sofina*

Charis Morgan

Cello*Philip Heide*

Yuwei Chen

Double Bass

Sam Lee

Flute

Ellen Buller (alto)

Oboe

Junhao Fu

Clarinet

Jasper Perry (bass)

Bassoon

Keane Lui

Horn

Hannah Spry

Trumpet

Josie Sleigh

Trombone

Max Pritchard

Percussion*Julie Scheuren*

Will Rowling

Piano

Xuanxin Chen

Harp

Chris Sabisky

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Italics denote section principals.



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RCM SYMPHONY ORCHESTRA: THE BUTTERFLY EFFECT

Thursday 27 June 2024, 7.30pm | Amaryllis Fleming Concert Hall

Martyn Brabbins conductor**Polina Makhina** violin**Colin Lawson** basset horn **Hannah Shimwell** basset horn **Timothy Lines** basset horn**RCM Symphony Orchestra****Korngold** Violin Concerto in D major op 35**Druschetzky** Concerto in F**Dani Howard** The Butterfly Effect**Bartók** Suite from The Miraculous Mandarin op 19 Sz 73**In recognition of Professor Colin Lawson CBE FRCM RCM Director 2005–2024**Tickets: £15, £20; £10 under 35 Box Office 020 7591 4314 | www.rcm.ac.uk/events



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STRING QUARTET PLATFORM: FINAL SHOWCASE

Thursday 20 June, 7.30pm

Performance Hall



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STRING QUARTET PLATFORM: FINAL SHOWCASE

Thursday 20 June, 7.30pm, Performance Hall

Haydn	String Quartet op 26 no 3 in C major 'Emperor'	25'
(1732–1809)	<i>i Allegro</i>	
	<i>ii Poco adagio. Cantabile – Variations</i>	
	<i>iii Menuetto – Allegro</i>	
	<i>iv Finale – Presto</i>	

Fiora Quartet

Deniz Sensoy violin **Isabella Todes** violin

Elena Accogli viola **Berniya Hamie** cello

Ravel	String Quartet in F major	30'
(1875–1937)	<i>i Allegro moderato – très doux</i>	
	<i>ii Assez vif – très rythmé</i>	
	<i>iii Très lent</i>	
	<i>iv Vif et agité</i>	

Inverno Quartet

Ugne Zuklyte violin **Theo Elwes** violin

Rocio Ortega Lopez viola **Elizaveta Lessoun** cello

INTERVAL

Lucy Holmes	Bind Dreams	10'
(b 2002)	<i>i Numb</i>	
	<i>ii Haze</i>	

Inverno Quartet

Grieg	String Quartet no 1 in G minor op 27	35'
(1843–1907)	<i>i Un poco andante – Allegro molto ed agitato</i>	
	<i>ii Romanze – Andantino</i>	
	<i>iii Intermezzo: Allegro molto marcato – Più vivo e scherzando</i>	
	<i>iv Finale: Lento – Presto al saltarello</i>	

Sonora Quartet

Maria Noskova violin **Emily St Clair** violin

Maya de Souza viola **Alexander Boyd-Bench** cello

Fiora Quartet

Formed at the RCM in 2021, the Fiora Quartet was mentored by the Sacconi Quartet from 2021–23, during which time it was awarded second prize at the RCM String Quartet Competition. In the 23–24 season the Quartet was selected for the RCM String Quartet Platform scheme, played at the semi-finals of the Royal Overseas League competition and was selected as Britten Pears Young Artists for a residency in 2025. The Quartet performs regularly throughout the RCM, with past performances including a side-by-side concert with the Brodsky Quartet celebrating Shostakovich in November 2023, the Quartetto di Cremona showcase concert in May 2023, RCM Chamber Festival 2023, Super String Sunday 2023, and public masterclasses with the Chiaroscuro Quartet, Brodsky Quartet, Rachel Podger and Mats Zetterqvist. The Quartet has also performed at the Chipping Campden Festival and Sacconi Festival in Folkestone, and worked with artists including the Quartetto di Cremona, Nathan Braude, Daniel Rowland, Rafael Todes and the Marmen Quartet. In 2022, the Quartet was selected to perform in ANAM's Quartetthaus event in collaboration with the Royal Albert Hall as one of three groups representing the UK. Deniz Sensoy holds the 'Queen Elizabeth The Queen Mother' full scholarship and plays a Thomas Perry violin generously loaned by Florian Leonhard, Isabella Todes plays a Testore violin and Berniya Hamie holds an ABRSM full scholarship and plays on a John Betts cello on loan from the RCM.

Inverno Quartet

The Inverno Quartet was formed at the RCM in September 2022. The members, all pursuing undergraduate degrees at the College, have received coaching from Emily Sun, Ben Hancox, Sinead O'Halloran, Adrian Levine, Simon Rowland-Jones and Robert Max. The Quartet has performed alongside RCM String Quartet Fellows the Alkyona Quartet, and has participated in masterclasses with the Pavel Haas Quartet, the Marmen Quartet and the Brodsky Quartet. The Quartet has participated in two Music Works Sundays at Kings Place, supported by the Albert and Eugenie Frost Music Trust, with instruction from Robert Max and Catherine Manson. Regular performances as part of the RCM's Chamber Music series have included recitals in the Performance Hall, Amaryllis Fleming Concert Hall, and the RCM Museum, as well as performances at external partners St Mary Abbot's Church, the Austrian Cultural Forum and Sledmere House. The Inverno Quartet has recently auditioned to become Kirckman Concerts Young Artists and is currently one of three quartets participating in the RCM's String Quartet Platform for 2023–24.

Sonora Quartet

The Sonora Quartet, formed in 2022, is composed of second-year strings undergraduates Maria Noskova, Emily St Clair, Maya de Souza and Alex Boyd-Bench. Enthusiastic and dedicated to chamber music, the quartet has undertaken coaching sessions and masterclasses with members of the Sacconi, Marmen and Pavel Haas Quartets, as well as with Krysia Osotowicz (Brodsky Quartet), Catherine Manson and Michael Gurevich (London Haydn Quartet), and Susie Mezaros. The Quartet has participated in Music Works Sundays with Ralph de Souza (Endellion Quartet) and has performed at venues including St Mary Abbots Church and the Austrian Cultural Forum. The Sonora Quartet has premiered and performed works by fellow RCM composers, including *November* and *Away* by Asher Joyce and *Quiberee Bay* by Rieko Makita. The Sonora Quartet was amongst three RCM quartets selected to play Van Bree's *Allegro for Four Quartets* in RCM's Super String Sunday 2023 alongside the Alkyona Quartet and is one of three RCM quartets currently on the RCM String Quartet Platform. Recent repertoire includes Haydn's op 17 no 4 in C minor, Mozart's K 428 in E flat major, Brahms' String Quartet no 2 in A minor and Haydn's *Seven Last Words of Christ*.

Lucy Holmes

Lucy first began her musical journey as a violinist, having studied at Chetham's School of Music from the age of nine, before pursuing her undergraduate degree at the RCM under the tutorage of Jiafeng Chen. She is a keen player of orchestral and chamber music, having performed at venues such as Bridgewater Hall, the Stollard Hall, the Imperial War Museum, Abbey Road Studios and Queen Elizabeth Hall. Lucy regularly volunteers to play with the Chester Philharmonic Orchestra, with whom she was invited to perform the violin solo for *Schindler's Liszt* in 2016; she will return to play Prokofiev's first violin concerto in November 2024. Lucy discovered her passion for composition during the second year of her undergraduate degree, under the guidance of Jonathan Cole and Edwin Hillier. Having decided to pursue composition later in her musical career, Lucy has thrown herself into her studies and within the last year has completed many notable works, including *Pink Mosaics*, an octet for strings, woodwind and electronics as part of an installation at the Royal Botanic Gardens; *Static Reflections*, composed for the Fidelio Piano Trio; and *SeaScapes*, a set of miniatures for orchestra. She is also passionate about electronic music and is the co-manager of the RCM Electronic Music Society. Lucy is excited to pursue new musical engagements over the coming years, starting with the Britten Sinfonia's Opus 1 scheme, on which she has been awarded a place for the 2024 programme.

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CHAMBER SPOTLIGHT: MAHLER'S FOURTH SYMPHONY

Wednesday 26 June, 6pm

Michal Oren and **Alex Mackinder** conductors

Alysia Hanshaw soprano

Mahler (arr Iain Farrington) Symphony no 4

Enjoy a rare opportunity to hear Mahler's Symphony no 4 in a chamber arrangement by Iain Farrington. Hear each individual line of Mahler's music in this intimate arrangement in which hidden aspects of the score are revealed. Mahler's most delicate symphony lends itself perfectly to this stripped-back orchestration, as top instrumentalists from across all faculties come together under the baton of Royal College of Music postgraduate conductors for this performance.

The RCM will be closed to the public on Wednesday 26 June until 5pm. For on-the-day tickets, please book online or visit our Box Office in-person after 5pm.

Tickets: £5

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MUSIC IN THE MUSEUM

Friday 21 June, 12.30pm

Museum Gallery

Ysaÿe (1858–1931)	Violin Sonata no 2 'Jacques Thibaud'	15'
	<i>i Obsession; prelude</i>	
	<i>ii Malinconia</i>	
	<i>iii Danse des Ombres; Sarabande</i>	
	<i>iv Les Furies</i>	

Greta Bommarito violin

Rameau (1683–1764)	Nouvelles Suites de Pièces de Clavecin	8'
	<i>Les Sauvages</i>	
	<i>L'Enharmonique</i>	
	<i>L'Egyptienne</i>	

JS Bach (1685–1750)	French Suite no 5 in G major BWV 816	12'
	<i>i Allemande</i>	
	<i>ii Courante</i>	
	<i>iii Sarabande</i>	
	<i>iv Gavotte</i>	
	<i>v Bouree</i>	
	<i>vi Loure</i>	
	<i>vii Gigue</i>	

Paul Mnatsakanov harpsichord

Toshio Hosokawa (b 1995)	Still ist mein Herz und harter seiner Stunde	7'
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Ella Dorothea Delbrueck oboe

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ORGAN INTERLUDES

Friday 21 June, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES

Friday 21 June, 6pm, Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Toccata and Fugue in D minor BWV 538 'Dorian'	14'
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Barney Silverstone organ

Reger (1873–1916)	Canzone op 65 no 5	5'
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Parry (1848–1918)	Chorale Fantasia on 'O God our help in ages past'	5'
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JS Bach	Ach bleib bei uns, Herr Jesu Christ BWV 649	3'
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JS Bach	Kommst du nun, Jesu, vom Himmel herunter BWV 650	3'
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Jake Scicinski organ



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Matthew Martin (b 1976)	Introduction with Dances from St Albans Triptych	3'
F Couperin (1668–1733)	Messe pour les Couvents <i>Premier Couplet du Sanctus</i> <i>Récit de Cornet</i> <i>Élévation</i>	4'
Franck (1822–1890)	Pièce Héroïque	8'
Elliot Randall organ		

Barney Silverstone

An undergraduate organist from West London, Barney Silverstone is the organ scholar of St Mary's, Barnes. He started his organ journey in late 2019 playing in services at his local church St. Mary's, Osterley. Subsequently in 2021 he was appointed organ scholar at St. Mary Magdalene, Richmond, a post which he held for two years. In this role Barney combined accompanying weekly choral eucharists and choral evensongs with the taking of the choir. Highlights with the choir of St Mary Magdalene include concerts at Southwark Cathedral and Queens' College, Cambridge.

Barney is currently studying as a second-year undergraduate at the RCM with David Graham, Charlie Andrews and Martin Schmeding. With the RCM Barney has visited and played organs across Leipzig, Hamburg and Haarlem, and more recently has performed Saint Saëns' Organ Symphony with the RCM Philharmonic, under the baton of Chloé van Soeterstède. In the near future, Barney looks forward to organ recitals at Croydon Minster and Holy Trinity Sloane Square, and from September, joining HM Chapel Royal, Hampton Court Palace as senior organ scholar.

Jake Scicinski

Jake began studying organ at the age of 14 with Richard Leach and later with Martin Singleton and George de Voil. Following a year working at the organ builders Bishop and Sons, Jake enrolled to study organ at the RCM, where he continues his studies there under David Graham and Charlie Andrews. His course has given him the chance to play some of Europe's most famous organs, most notably in the Thomaskirche in Leipzig and St Bavo's Church in Haarlem. Until July 2023, Jake served as organ scholar at St John's, Notting Hill where he was responsible for accompanying and occasionally conducting the professional choir. Currently he serves as Director of Music at St Luke's Catholic Church in Pinner. He also maintains a busy freelance career, playing for services and concerts around London, most notably at St John's Smith Square alongside the West London Sinfonia. Solo recitals include those at St James' Sussex Gardens and Holy Trinity Sloane Square. Jake is also a member of the University of London Chamber Choir with whom he has performed Handel's *Dixit Dominus* and Purcell's *Dido and Aeneas*. He has also accompanied them on the organ at Chichester and Salisbury cathedrals.

Elliot Randall

Elliot Randall began playing the organ in 2019 and has performed throughout Cambridgeshire and London. Elliot is an undergraduate student at the RCM, studying with David Graham, Charlie Andrews, and Martin Schmeding; he is also organ scholar at St Mary Magdalene, Richmond. At the RCM Elliot has had the opportunity to explore the instruments that Bach and Reger would have been accustomed to in Leipzig and Hamburg. Elliot's musical interests lie in underperformed repertoire; most recently he has added to his repertoire the Matthew Martin's *St Alban's Triptych*, written in 2019 for the St Albans International Organ Festival. Elliot began his organ career through the Micheal Swindlehurst organ scholarship in St Marys, Saffron Walden with Oliver King, where he would regularly play for services and conduct the choir. Elliot was awarded a place in the RCM Junior Department, where he studied for two years with Martyn Noble. Under Martyn's tutoring, he had the opportunity to perform on the RCM's new Flentrop Orgelbouw Organ and was invited to experience the organ at the Chapel Royal, St James' Palace. Elliot also studied clarinet at the Junior Department with Jessie Grimes, and regularly plays in smaller chamber ensembles. He was awarded the Sally Wainwright Woodwind Prize for 2022. Elliot's upcoming organ recitals include Brentwood Cathedral, St Stephen-Walbrook, Holy Trinity Sloane Square, and Doncaster Minster.

RCM AT ST. MARY ABBOTS

Friday 21 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Debussy (1862–1918)	Piano Trio in G major <i>i Andantino con moto allegretto</i>	9'
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L Boulanger (1893–1918)	D'Un Soir Triste	11'
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Isabell Karlsson violin
Haru Ogiwara cello
Tuna Dyonmez piano

Grieg (1843–1907)	String Quartet no 1 in G minor op 27 <i>i Un poco andante – Allegro molto ed agitato</i> <i>ii Romanze: andantino</i> <i>iii Intermezzo: Allegro molto marcato – Più vivo e scherzando</i> <i>iv Finale: Lento – Presto al saltarello</i>	35'
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Sonora Quartet
Maria Noskova violin
Emily St Clair violin
Maya de Souza viola
Alexander Boyd-Bench cello

Upcoming Events

RCM FESTIVALL 2024

Sunday 23 June, 11am–5.30pm

Visit the Royal College of Music for FestivALL, a student-led celebration of music spanning centuries, regions and genres.

Curated by RCM musicians, FestivALL showcases compositions from under-represented groups and individuals, and with themes of diversity and representation in classical music.

From premiere performances of works by RCM composers, to explorations of lesser-known repertoire played by some of our top chamber ensembles, we are pleased to present inspiring music across our wonderful performance spaces. We hope you can join us to celebrate music by all, for all.

A FestivALL ticket gives you access to all performances running across the day.

Tickets: <https://www.rcm.ac.uk/events>

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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ROYAL

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London

Junior Department Ensembles Concert

Saturday 22 June 2024, 5.30pm
Amaryllis Fleming Concert Hall

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Sinfonietta

Esther King Smith *tutor*

Elyssa Kiang, Eleanor Ezechukwu, Alice Cumberbatch, Logan Helme, Sean Lau, Lorenzo Dore, Leo Bu, Asaey Tekie, Ariel Picciau *violin*

Ellie Zhu *viola*

Kitty Ajaz, Thomasina Larard, Ray-Chinh Le, Charlie Jang, Naya Dbouk *cello*

Henry VIII arr Peter Martin	Pastime With Good Company	4.5'
Florence Price arr Iain Farrington	Juba Dance	5'

Saxophone Ensemble

Sarah Markham *tutor* Arion Thompson *tenor saxophone solo*

Amalia Beeko, Amelie Sainsbury *soprano saxophone*

Kezia Colton *soprano/alto saxophone*

Arion Thompson, Rory Johnston, Isaac Appleton *alto saxophone*

Sophie Byrne *alto/baritone saxophone*

Nina Linn, Ben Bown, Rosemary Ball *tenor saxophone*

Sam Saxton, Jake Fokes *baritone saxophone*

Roger May	Introduction and Riffs	6'
Roberto Molinelli	Four Pictures from New York	7'
	<i>iii Sentimental Evening</i>	
Philippe Geiss	Sir Patrick	4'

Trumpet Ensemble

Phillip Bainbridge *tutor*

Livia Bayley, Thomas Byrne, Daisy Bokor-Ingram Elara Jacobs, Oscar Lamb, James Tweedie

Anthony Plog

Suite for Six Trumpets

9'

i Maestoso/Allegro ii Chorale iii Finale

Jazz Ensemble

Sara Dhillon *tutor*

Oscar Lamb, Elara Jacobs, Thomas Byrne *trumpet*

Jake Fokes, Isaac Appleton, Toby Shephard-Blandy *saxophone*

Maxine Chu, Claudia Membery *trombone*

Niara Fell *horn*

Orla Scoggins *piano*

Fernando Lee *bass*

Luke Crown, Sammy English, *drums/percussion*

Roy Hargrove

Strasbourg St. Denis

5'

Joe Zawinul

Birdland

5'

Royal College of Music Junior Department
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Daniel Hill *piano*

Saturday 22 June 2024, 3pm
Performance Hall

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- 3.00 Liam Ko piano (pupil of Yoko Ono)
Chopin Ballade no1 in G minor op23 10'
- 3.15 Caitlin Reynolds *violin* (pupil of Eri Konii)
Bruch Violin Concerto in G minor op26 *iii allegro energico* 8.5'
- 3.30 Michael Erskine *cello* (pupil of Una Cho)
Cassado Suite for Solo Cello *i Preludio-Fantasia* 6.5'
- 3.45 Piano Trio (Neil Roxburgh *tutor*)
Piano Trio Reuben Moisey *piano* Eli Tomey *violin* Ludovico Wernig *cello*
Rebecca Clarke Piano Trio *ii Andante molto semplice* 7'
- 4.00 String Quartet (Eun Una Cho *tutor*)
Damian Kok & Aiden Bhak *violin* Jane Lee *viola* Atticus Larard *cello*
Brahms String Quartet in C minor op51 no1 *i Allegro* 11'

- 4.15 Almond Zhao *violin* (pupil of Viktoria Grigoreva)
Coleridge-Taylor Perkinson Louisiana Blues Strut a Cakewalk 3'
- 4.30 Eliza Kandasamy Lozano *violin* (pupil of Eri Konii)
De Beriot Violin Concerto no9 op104 i *Allegro moderato* 5'
- 4.45
- 5.00 Teresa Kiang *violin* (pupil of Eri Konii)
Lalo Symphonie Espagnole v *Rondo allegro* 9'
Novacek Perpetuum Mobile 3'



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ROYAL

COLLEGE

OF MUSIC

London

Junior Department

Chamber Orchestra

Christopher Hiron & Anna Hashimoto *directors*

Symphony Orchestra

Jacques Cohen *conductor*

Sunday 23 June 2024 at 6.30pm

Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ



Generously sponsored by the RCMJD Friends



RCMJD Symphony Orchestra, June 2023

photograph © John Mitchell

It is my great pleasure to welcome you all to this evening's concert. Tonight's concert marks the end of another hugely successful year for the RCMJD. Students have taken part in over 110 performances throughout the year at the RCM and presented external concerts at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Cadogan Hall, 606 Club, the Chapel Royal and Saddler's Hall.

Since its inception the **Royal College of Music Junior Department** has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year over £250,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Young Sounds UK, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust, the Victor Ford Foundation and the Wrightson Trust for their generous support.

Tonight's concert has been generously supported by the Friends of the RCMJD, a loyal and dedicated team whose work is invaluable in supporting the activities of the RCMJD. As well as providing hospitality for our visitors and assisting with the purchase of specialist instruments and bows, the RCMJD Friends finance the hire of external venues each year for our more high-profile concerts, including this evening's End of Year Symphony & Chamber Orchestras concert. Our students regularly enjoy the opportunity to perform new music, thanks to the generous support of the RCMJD Friends, who regularly commission new works from leading composers.

I would like to express my heartfelt thanks to the phenomenally successful conductors who have nurtured our talented young musicians at the JD this year - Chris Hiron, Robert Hodge, Jacques Cohen - and to our wonderful Symphony Orchestra tutors: Stephen Bryant, Karen Bradley, Miriam Lowbury, Vera Pereira, Anna Hashimoto, Philip Box, Chris Terian, Richard Ward, and Cecilia Sultana de Maria.

I hope you enjoy the concert.

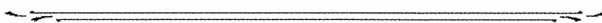
Miranda Francis

MA LRAM ARCM PGCE ARAM HonRCM
Head of Junior Programmes

Programme

Mozart (1756-1791)	Symphony no 35 in D K385 <i>Haffner</i>	20'
	i Allegro con spirito ii Andante iii Menuetto iv Presto	
	Interval (20 minutes)	
Ravel (1875-1937)	Daphnis and Chloe Suite no 2	19'
Debussy (1862-1918)	Prelude à l'après-midi d'un faune	8'
Mel Bonis (1858-1937)	Ophélie op165 (1909)	5'
Ravel (1875-1937)	La Valse	14'

Please ensure that digital watch alarms, pagers, mobile phones and other audible electrical devices are switched off



Mozart Symphony no 35 in D K385 *Haffner*

Programme note by Finn Kjaergaard

Six years after he was asked to write a serenade for Sigmund Haffner Senior, Mozart wrote a second serenade on request of his father Leopold for the wedding of Haffner Junior. He did not particularly want to write the work, busy as he was with the orchestration of his opera *Die Entführung aus dem Serail* and the planning of his own wedding to Constanze Weber. He did oblige however, sending it to Leopold in instalments by post. Months later, upon requesting the Serenade be returned for his use at a concert for the emperor in Vienna, Mozart could not believe the quality of the material, given the short and hectic time period he spent on it. He decided to reorchestrate it, removing the march and minuet movements and adding flutes and clarinets to the first and last movements, and turning it into the Symphony we hear today. Although the content of the Symphony differs somewhat from the Serenade, it is nevertheless easy to feel in those slow majestic first three bars, where the tempo is not yet revealed, that the music was initially written for a celebration. In a letter to his father Mozart wrote of this movement that it 'must be played with great fire'.

If the first movement is filled with fire, the second could not be further from it. Here one senses aristocracy in everything from the neatness of the binary form structure to the delicacy of the strings' grace notes and trills. The minuet is the shortest of the four movements and evokes the grand beginning of the first with an awareness of the delicacy of the second. The trio section is a typical example of the heavy contrast drawn in Classical-era music between the generally energetic minuet and the often more lyrical, pastoral trio. The Finale begins softly, but doesn't stay that way for very long. The whole movement rushes with life and excitement. It is full of drama and surprise and a thrilling end to one of Mozart's most resplendent works.

Ravel Daphnis and Chloe Suite no 2

Programme note by Rachael Leary

Ravel began writing his longest orchestral work *Daphnis et Chloe* in 1909, when it was commissioned by Sergei Diaghilev for his ballet company. It was premiered in 1912 with dancers and a wordless chorus, and was initially met by mild audience responses, although it subsequently became (and remains) one of Ravel's most famous and acclaimed works. Composer Igor Stravinsky called *Daphnis et Chloe* 'one of the most beautiful products of all French music'. In 1913, Ravel extracted music from the full 'Symphonie Chorégraphique' to make two orchestral suites, the second of which we are playing today.

Suite no 2 is split into three parts: *Lever du Jour (Sunrise)*, *Pantomime*, and *Danse générale*. Ravel vividly depicts the dawn in the first section, opening with flowing woodwind semiquavers which represent the brook alongside which Daphnis lies unconscious. He is overcome after appealing to the god Pan for the return of his beloved Chloe, who has been kidnapped by pirates. The piccolo, violin and flute represent the morning chirps of birds, while day breaks and Daphnis wakes up to find Chloe restored to him by Pan, shown in the gorgeous melody arising slowly from the lower strings and woodwind. This melody ebbs and flows before eventually reaching a glorious climax, leading seamlessly into the next section.

The *Pantomime* portrays the reunited lovers dancing together, celebrating the love the god Pan had for Syrinx, a nymph. This section contains many intricate woodwind solos, including the famous, lilting melancholic air, played on the flute, which accompanies the flirtatious dance of the couple. Daphnis and Chloe declare their love and passion for each other, as the music grows increasingly agitated. *Suite no 2* ends with the exhilarating *Danse générale*, which is driven chaotically forward by its

5/4 metre, representing the herdsmen and women joining the lovers in a wild dance for the god Pan. Ravel uses the full colouristic range of the orchestra here, from brass fanfares to sweeping strings, whirling woodwinds, and crashing percussion. The conclusion is brought by a manic trill which builds to a final, electrifying moment of elation.

Debussy

Prelude à l'après-midi d'un faune

Programme note by William Dear

Debussy's symphonic poem *Prelude à l'après-midi d'un faune* is a truly landmark moment in Western classical music. Its ambiguous tonal centres, shimmering colours, daring orchestration and lack of apparent structure, often to the point of an improvisatory feel, astonished its first audience at its 1894 Paris première and, according to Pierre Boulez, can be considered the 'awakening of modern music', or by Leonard Bernstein as a moment of 'radical change'. This performance hailed not merely the beginning of the new 'Impressionist' style, but the beginning of all the exciting new future of sounds and innovations of the upcoming twentieth century.

Prelude à l'après-midi is the final result of four years of attempts by Debussy to reflect in music Stéphane Mallarmé's 1865 poem of the same name. Debussy originally intended the piece to be the first of three movements, hence the title *Prelude*, but this was never realised, condensing instead the bulk of his ideas into one movement. The poem depicts the sultry afternoon of a faun, a half-human, half-goat creature of Greek mythology, associated with peace and fertility, recounting in a dreamy monologue his vain attempts to seduce two nymphs. *L'après-midi d'un faune* is considered itself a seminal moment in 19th century French literature, beautifully capturing an idyllic, pastoral and very sensual atmosphere. Mallarmé was apparently delighted with Debussy's interpretation of his work, finding 'no conflict' with his text, and is recorded writing to personally congratulate the composer for going 'still further into the poem's nostalgia and light, with finesse, malaise and richness'.

Debussy also demonstrates groundbreaking innovations in the symphonic poem form: he closely adheres to the content of Mallarmé's original text, yet, far better than ever before, he does so whilst avoiding a direct narrative structure. However, this does not mean Debussy forgets his characteristic observance of proportion: the work's 110 bars neatly and deliberately mirror the 110 lines of the text, and its second section begins at bar and line 55, exactly halfway through both the piece and poem.

The opening flute solo of this piece is itself an iconic moment in music. This exposed, exotic, scalic motif is a hugely important piece of symbolism in this piece: it both directly represents the flute the faun fashions himself within the text, out of reeds, to use as an instrument of seduction for the two nymphs, and directly the character of the faun himself, languishing and agonising on that hazy afternoon. Beginning on a single C sharp note, the faun oscillates freely chromatically between C sharp and far away to its tritone below, G. Listen out at the end of the piece to a brilliant reharmonization of the original faun motif. Beyond the painting of the lush, riverside atmosphere, other characters of the poem can also be heard in Debussy's music: listen for a frog in the cellos, and high woodwind birdcalls. The voices of the nymphs and naiads can also be heard in secondary woodwind themes.

Mel Bonis

Ophélie op 165 (1909)

Programme note by Sinead McEvoy

French-born composer Mel Bonis was a very late-romantic composer. Indeed, *Ophélie* was composed at a similar time to the more forward-looking Maurice Ravel's *Daphnis et Chloé*. *Ophélie* was inspired by the character Ophelia, the tragic lover in Shakespeare's *Hamlet*. Mel Bonis experienced many struggles as a female composer. At the age of 25, she was married off by her parents to a man 22 years her senior and forced into a life of domesticity. It was only when Bonis re-encountered her ex-lover that she was encouraged to return to composition, after which her career began to succeed. She was very highly regarded as a composer, with even Saint-Saëns exclaiming, 'I never imagined a woman could write such music!' after hearing her legendary piano quartet, first performed in 1901.

The short (5-minute-long) *Ophélie* is written for full orchestra and utilises two harps, to represent the beauty of life and love, which Bonis recognised as one of *Hamlet's* most important themes. *Ophélie* is the second of the *Trois Femmes de Légende* (three legendary women), a series of pieces inspired by Salome, Ophelia and Cleopatra. Generally, the texture of *Ophélie* is thin and the harmony is ambiguous, in order to emphasise Ophelia's uncertain future. However, the piece reaches a brief climax, dominated by strings and woodwind and accompanied by a timpani roll. It is one of the few short moments where a fuller texture is heard. Bonis keeps the piece firmly in the romantic style, with rich and consistent melodies directing the shape of the music to and from each high point. Perhaps Bonis' choice of Ophelia as inspiration reflects her desire to rebel against societal norms and her parents' wishes, just as Ophelia felt urged to do in *Hamlet*.

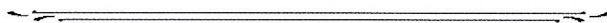
Ravel

La Valse

Programme note by Catherine Bennett

La Valse is both an interpretation of the Viennese Waltz, and a social commentary on the demise of Imperial Society after the First World War. When Ravel first conceived the idea of *La Valse* in 1906, his intention was to pay homage to Johann Strauss, 'the Waltz King'. However, Ravel was deeply affected by the Great War of 1914-18, and rarely composed thereafter. When, in 1919, Sergei Diaghilev commissioned Ravel to write music for the Ballets Russes, Ravel revived his composition of *La Valse*. Shockingly, Diaghilev rejected Ravel's interpretation of the Waltz. Ravel's focus had been on creating a piece that both celebrated the Viennese Waltz and criticised what it represented, as a reflection on the effects that war had had on European society, rather than creating a piece fitting for a ballet.

The piece opens mistily with muffled fragments of melody emerging as if from a separate room. Suddenly, Ravel opens the doors to a sparkling ballroom as the Waltz bursts out from the orchestra, evoking Strauss' elegant, graceful style, whilst nonetheless imposing Ravel's own harmonic and rhythmic tastes. This sumptuous picture is disturbed in the second half as Ravel starts to distort the melodies with rushed, fragmented phrases, chromaticism and violent instrumentation, creating a frenzy representing the horrors of the war and its effects on society. The piece becomes a battleground between order and chaos – the latter prevailing as the luscious Waltz is overcome by the bomb-like sounds of the percussion and increasing dissonance. What started out as romantic dance descends into a dance of death, leaving no trace of the opening elegance.



Most of **Christopher Hiron's** playing career has been spent leading and directing chamber orchestras including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other orchestras including the Ulster Orchestra, the Orchestra of St John's Smith Square and the Brighton Philharmonic. He was a member of the Academy of St Martin in the Fields for ten years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra for over twenty years and the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and directs the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.



Anna Hashimoto (ARAM) is a UK-based soloist and orchestral musician with a commitment to education. She has been guest principal with the UK's leading orchestras including the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, and the Orchestra of the Royal Opera House. She won the 1st International Clarinet Competition, Kortrijk (Belgium), and following her Barbican debut with the English Chamber Orchestra aged 15, performed concertos with orchestras such as the Brussels Philharmonic, New Japan Philharmonic and NHK Symphony Orchestras. Anna is a Vandoren UK artist and her four solo albums have been widely broadcast with favourable reviews. She is a visiting clarinet tutor at the Royal Birmingham Conservatoire and the National Youth Orchestra of Great Britain.



Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He has been Music Director on several opera productions with a variety of companies, and is a passionate communicator, renowned for his unique ability to engage audiences in concerts. His compositions and arrangements, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. Commissions include pieces for

Dame Evelyn Glennie (*Firefly*), Onyx Brass (*Concertino*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Primrose Piano Quartet and Tête-à-tête Opera (*The Lady of Satis House*). More recent commissions include his powerful oratorio *Creation* which received a huge ovation when it was premiered at the Barbican last year. His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

His critically acclaimed recordings include *Music for Strings* and *Transcriptions for Strings* (Cohen Ensemble/Meridian) and *Cohen's Carols* (Oxford Camerata (ICSM)). A new CD comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet/Meridian) has received excellent reviews. Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. He was awarded the Conducting Scholarship at the RCM where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at www.jacquescohen.co.uk.

Violin I

Vivek Dinesh Ramanan
 Elsa Chung
 Hqolin Zhao
 Lachlan Edwards
 Antonia Zadrag
 Catherine Bennett
 Richard Eichhorst
 Chloe Zhou
 Helena Landis
 Arabella Thornton
 Shreya Grover
 Mayle Velasco
 Katarina Calic

Violin II

Finn Kjaergaard
 Katherine Baker
 Miriam Grant
 Lixuan Wang
 Anne-Mei Ong
 Peter Ryan
 Almond Zhao
 Eleanor McKenzie-Jones
 Aurelia Walker
 Rachel Cheung
 Hector Elwes

Viola

Jamie Jones
 Charlie Rose
 Inga de Vegvar
 Katie Cheung
 Jessica Elliott
 Sophia Gonzalez Pereira

Cello

Madeleine Murray
 Gabriel Ward
 Matty Oxtoby
 Chloe Dong
 Oscar Wang
 Inez Karlsson

Cello continued

Jacqueline Yang
 Ola Kiezun
 Gabriella Zailer-Fletcher
 Andrew Ah-Weng
 Megan Clarke
 Fernando Lee
 Amy Prins
 Eva Gowen
 Euna Oh
 Isabella Song

Double Bass

Colin Kang
 Theo Moran
 Nathan Ng
 Lukas Hall
 Patrick Marks
 Allegra Tsang
 Doruk Oztosun

Flute

Isaac Skey
 Cyrus Tahbaz
 Ellen Roff
 Rachael Leary
 Amelie Sainsbury

Oboe

Oliver Brown
 Rhea Jo
 Imogen Atkinson
 Emilia Gahan

Clarinet

Amalia Beeko
 Nina Linn
 Imogen Horrocks
 Benjamin Bown

Bassoon

Annabella May-Francis
 Cailin Breslin
 Smera Sachin
 Elm Hards

Horn

Noah Hall
 Polly Casey
 Polly Bishop
 Sinead Mcevoy
 Rachel Zhang

Trumpet

Archie Chettleburgh
 Lucy Butlin
 Livia Bayley
 Bronwen Roberts

Trombone

Ellie Curson
 Alex Holford
 Oscar Sangster
 Johnny Lovatt*

Tuba

Sunny Anderson*

Timpani & Percussion

Jesse Angeloro
 Luke Crown
 Octavia Mackie
 Tolga Mardin
 Toby Shephard-Blandy
 Angus Wong
 Hailey Wong
 Toril Azzalini*
 Isaac Harari*
 Will Rowling*

Harp

Jamaal Kashim
 Claudia Membery

Celesta

Aurelia Walker

Italics denotes member of Chamber Orchestra

*Guest Performer

ORCHESTRA TUTORS (*Senior Tutor)

*Stephen Bryant *violin* Karen Bradley *viola* Miriam Lowbury *cello* Vera Pereira *double bass*
 *Anna Hashimoto *woodwind* *Philip Box *horn* Richard Ward *brass*
 Chris Terian *percussion* Cecilia Sultana De Maria *harp*

ROYAL COLLEGE OF MUSIC

Junior Department 2023/24



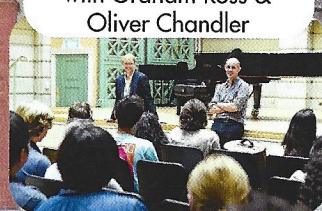
Anne Denholm
Composition Class Workshop



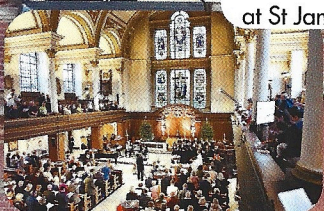
Friends Concert



Carols For Shoppers
at St James's Piccadilly



Oxford Lecture
with Graham Ross &
Oliver Chandler



Elgar Room
Coffee Concerts



A moment of reflection
on Remembrance Day



Organ Concert



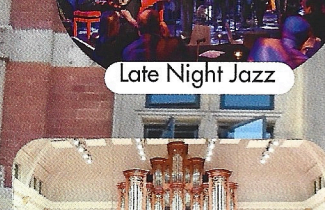
LIVE AT THE
ROYAL
ALBERT
HALL



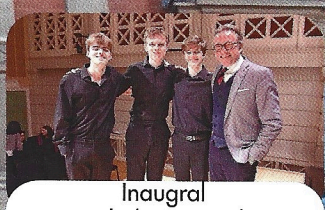
Big Band
World Premiere
with Alistair Martin



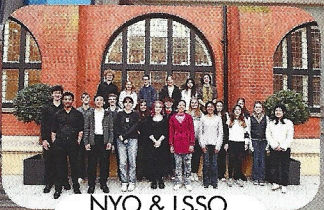
Baroque/Recorder
Ensembles Concert



Late Night Jazz



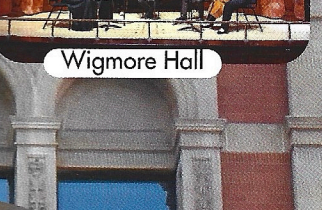
Inaugural
Michal Kaznowski
Chamber Music Competition



NYO & LSSO
2023/24



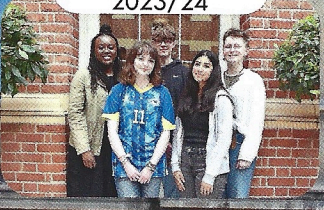
Symphony Orchestra @ RCM



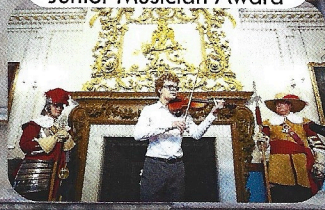
Wigmore Hall



Lord Mayor of London's
Junior Musician Award



Photography/Design
John Mitchell



Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

Orchestra Assistants
Lucas Boardman, Stephen Brown, Tom Hutchison, Henry Morley



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EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 24 June, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

R Schumann (1810–1856)	Adagio and Allegro op 70	8'
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Wyatt Li viola
Neo Hung piano

Vaughan Williams (1872–1958)	Songs of Travel <i>The Vagabond</i> <i>Let Beauty Awake</i> <i>The Roadside Fire</i> <i>The Infinite Shining Heavens</i> <i>Wither Must I Wander?</i> <i>I Have Trod the Upward and the Downward Slope</i>	16'
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Thomas Crook Taylor bass-baritone
Knox Oakey piano

Chopin (1810–1849)	Andante spianato et grande polonaise brillante, op 22	11'
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Quoc Nguyen piano

R Schumann	Sonata for Violin and Piano no 1 in A minor	20'
	<i>i Mit leidenschaftlichem Ausdruck</i>	
	<i>ii Allegretto</i>	
	<i>iii Lebhaft</i>	

Yixuan Ren violin
Markus Sadler piano

CHAMBER SPOTLIGHT: MAHLER'S FOURTH SYMPHONY

Wednesday 26 June, 6pm

Michal Oren and **Alex Mackinder** conductors

Alysia Hanshaw soprano

Mahler (arr Iain Farrington) Symphony no 4

Enjoy a rare opportunity to hear Mahler's Symphony no 4 in a chamber arrangement by Iain Farrington. Hear each individual line of Mahler's music in this intimate arrangement in which hidden aspects of the score are revealed. Mahler's most delicate symphony lends itself perfectly to this stripped-back orchestration, as top instrumentalists from across all faculties come together under the baton of Royal College of Music postgraduate conductors for this performance.

The RCM will be closed to the public on Wednesday 26 June until 5pm. For on-the-day tickets, please book online or visit our Box Office in-person after 5pm.

Tickets: £5

<https://www.rcm.ac.uk/events>

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

STAY UP TO DATE

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ROYAL

COLLEGE

OF MUSIC

London

JUNIOR FELLOW SHOWCASE:

ALKYONA QUARTET

Monday 24 June, 6pm

Performance Hall

JUNIOR FELLOW SHOWCASE: ALKYONA QUARTET

Monday 24 June, 6pm, Performance Hall

Beethoven (1770–1827)	String Quartet in G minor op 18 no 2	25'
	<i>i Allegro</i>	
	<i>ii Adagio cantabile – Allegro – Tempo primo</i>	
	<i>iii Scherzo: Allegro</i>	
	<i>iv Allegro molto, quasi presto</i>	

Beethoven	String Quartet in C minor op 18 no 4	23'
	<i>i Allegro ma non tanto</i>	
	<i>ii Andante scherzoso quasi allegretto</i>	
	<i>iii Menuetto: Allegretto</i>	
	<i>iv Allegro – Prestissimo</i>	

Alkyona Quartet

Emma Purslow violin

Marika Kruup violin

Claire Newton viola

Jobine Siekman cello



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For the benefit of musicians and audience members, please turn off your mobile phone.

The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Alkyona Quartet

The Alkyona Quartet presents fresh, imaginative interpretations of both well-known works and hidden gems of the string quartet repertoire. Its performances are warm and vivacious, aiming to present programmes as colourful and vibrant as its 'Kingfisher' namesake. The members of the quartet were Tunnell Trust Award Holders 2020–21, Making Music Selected Artists 2021–22 and are currently the RCM String Quartet Fellows 2023–24.

The quartet has performed in many leading UK venues including St Martin in the Fields, St John's Smith Square and the Royal Albert Hall, as well as at many music societies and festivals both at home and abroad. The quartet was New Generation Artists at the Stiff International Music Festival 2019 and residents at Music at Brel the same year. The quartet has played concerts at the Huygens Festival for the last four years, which were broadcasted live on Dutch TV channel Midvliet.

The Alkyona Quartet collaborates across the arts and was Ensemble in Residence for Leighton House Museum 2019–23. The quartet released its debut album, *Intimate Letters* in June 2020 in collaboration with Cegin Productions. The quartet has worked closely with Latin American band Quimantu, film makers, Tabla player Kuljit Bhamra MBE, actor Saskia Reeves, soprano Elisabeth Hetherington, percussionist Adriano Adewale, composer Caroline Heslop and dance company the Dutch Don't Dance Division.

Outreach is an important part of the quartet's work; it is currently one of the Young Professional quartets of Project String Quartet UK. The quartet has given masterclasses and side-by-side performances at numerous schools including Repton School, St Paul's Boy's School and Ipswich School, where the members led the string section of the Festival of Music.

The quartet is grateful for support from the Dutch National Music Instrument Foundation for the loan of Jobine's 18th-century Lefebvre cello and the Harrison-Frank Foundation for the loan of Emma's 1713 Venetian violin.

CHAMBER SPOTLIGHT: MAHLER'S FOURTH SYMPHONY

Wednesday 26 June, 6pm

Michal Oren and Alex Mackinder conductors

Alysia Hanshaw soprano

Mahler (arr Iain Farrington) Symphony no 4

Enjoy a rare opportunity to hear Mahler's Symphony no 4 in a chamber arrangement by Iain Farrington. Hear each individual line of Mahler's music in this intimate arrangement in which hidden aspects of the score are revealed. Mahler's most delicate symphony lends itself perfectly to this stripped-back orchestration, as top instrumentalists from across all faculties come together under the baton of Royal College of Music postgraduate conductors for this performance.

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Tickets: £5

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Produced in association
with Tête-à-tête


ROYAL
COLLEGE
OF MUSIC
London

Revolutions

Six new short operas by Royal College of Music composers

7pm | 24, 26 & 28 June

BILL BANKES-JONES
DIRECTOR

MICHAEL ROSEWELL
CONDUCTOR

PAUL MCKENZIE
ASSISTANT CONDUCTOR

SARAH JANE BOOTH
DESIGNER

COLIN EVERSDIJK
LIGHTING DESIGNER

ROYAL COLLEGE OF MUSIC IN ASSOCIATION WITH Tête-à-tête PRESENTS



24, 26 and 28 June 2024
Britten Theatre

Ed Driver / Samir Chadha Airtime

Jasmine Morris Church on the Blood

Jasper Dommett / Jessica Walker Fanny and Stella's Last Day Out

Interval (20 minutes)

Connie Harris The Driftermen

Alisa Zaika I (Romance)

Jasper Eaglesfield / Harry Davies The Anthem

Bill Bankes-Jones Director

Michael Rosewell Conductor

Paul McKenzie Assistant Conductor

Sarah Jane Booth Designer

Colin Eversdijk Lighting Designer

Please note this production contains adult themes and may not be suitable for children.
The performance will also use flashing lights, smoke and haze.



Please turn off your mobile phone.



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Programme details correct at time of going to print.

Approximate total running time: **2 hours 25 minutes**

TÊTE À TÊTE: THE FUTURE OF OPERA

We make and help others to make opera – with love, for anyone.

With a playful yet pathfinding approach, our sights are set far into the future, scanning the vast unexplored possibilities of what opera could be. Artists and audiences embark on adventures with us that can touch them forever in a way they'll never forget. As we travel together, we always listen and observe, taking the greatest care of each other.

Though our work often happens under the radar, it's now hard to find artists working in new opera who haven't grown, at least a little, under our wing, and so now carry something of Tête à Tête with them.

We've commissioned, produced and premiered well over 100 operas, giving work to many hundreds of opera makers. We've also hosted, mentored and empowered others to make almost 600 new operas in our annual Tête à Tête: The Opera Festival.

We are based in Cornwall, currently operating in Cornwall, North Tyneside, London and online, where we've reached over a million people in 64 nations.

We share as much as we can of our knowledge and experience on our website, including the largest archive of new opera in the world, all free of charge.

Tête à Tête Creative Team

Tête à Tête is part of Arts Council England's National Portfolio 2023–27. Their support, and that of trusts and foundations including The Marchus Trust, Finn Family Fund, Vaughan Williams Foundation and the Scops Foundation, is invaluable. Special mention this year also goes to a number of private donors who have shared their own good fortune with us to enable the company to continue supporting artists throughout the UK.

Follow Tête à Tête on social media or sign up to our mailing list at www.tete-a-tete.org.uk

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DATES FOR YOUR DIARY

GALA

7 July, North Shields

An intergenerational community cast of 200 teams up with Tête à Tête creatives, singers and the full force of the Royal Northern Sinfonia to celebrate four centuries of opera.

The Boatswain's Mate

10 & 12 September, Cornwall

Concert performances of Ethel Smyth's playful comedy.

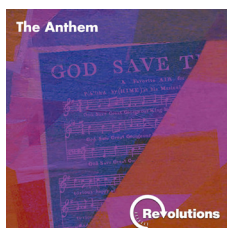
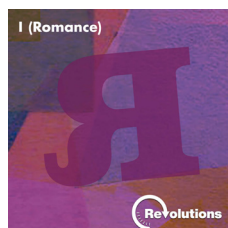
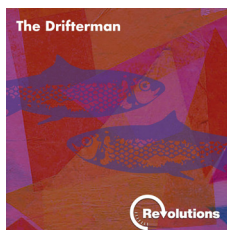
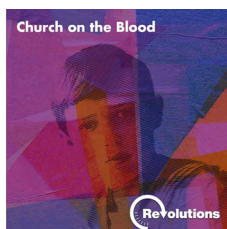
Tête à Tête: The Opera Festival

24 August–29 September, London

The festival of new opera returns, sharing premieres from across the UK and beyond and bringing a signature blend of genres from abstract experimental to absurdist comedy.

PROGRAMME NOTES

Tête à Tête is delighted to be developing more artists with the Royal College of Music once again. It feels important now more than ever that young artists are supported and nurtured. *Revolutions* is directed by Artistic Director Bill Bankes-Jones collaborating with regular Tête à Tête Designer Sarah Jane Booth. Both are thrilled to be sharing a sustainable and exciting future for opera with such promising talent.



A NOTE FROM THE DIRECTOR

At a time when the opera industry is buckling worldwide, as costs soar and belts tighten for historical works, it is such a pleasure to look to an alternative future by returning to the Royal College of Music for the sixth time to present an evening of new short operas uniting RCM composers, singers and instrumentalists alongside the long and wide experience of Tête à Tête in making new opera.

When I started the company nearly three decades ago, it was to augment and support the thrilling repertoire I was lucky enough to have been involved in as a director at English National Opera, the Royal Opera House and others, by creating a fringe for opera to support it as much as happens in the theatre sector, from where I had emerged. The goal has been making opera as inclusive as possible, in terms of personnel, on and offstage and right through the power structure, and also by telling universal, timeless stories, welcoming everyone to enjoy all this creativity.

A theme always seems to emerge in the many assemblages of operas I've presided over. The theme of tonight's operas fascinates me in that the stories our artists wanted to tell span the dates of the heyday of grand opera (1870), mostly take place early in the last century (1917, 1918, 1927), and lead us up to the present day via the 1970s. This may have been inspired the theme of *Revolutions*, but I can't help thinking there's something running deeper...

I hope you enjoy the fruits of our labours very much indeed!

Bill Bankes-Jones

AIRTIME

Ed Driver composer
Samir Chadha librettist

Philippe (Regulator of Time) James Emerson
Pierre (Radio Boss) Peng Tian
Anne (Radio Presenter) Alexandra Francis
Marie (Philippe's ex/wife) Lily Mo Browne
Baker Charlotte Clapperton
Tourist Gabriel Tufail Smith
Artist Alexandra Dunaeva
Watch Salesman Richard Decker

Airtime offers a magical take on Paris' early 20th-century pneumatic clock network, following the life of the city's most regular breather. All day, every day, Philippe N du Lum's remarkably consistent respiration regulates the network. His wife, fed up with his excruciatingly predictable lifestyle, leaves him, causing him to panic and hyperventilate. He meditates to try to slow things down before losing it once more. This respiratory irregularity induces contractions and dilations of time, with catastrophic consequences for everyday life across the city. These are played out in a Parisian radio station, where Pierre, Philippe's brother, is the chief executive. The temporal acceleration means Pierre has insufficient time to arrange for a deputy to conduct the radio orchestra – forcing Philippe, with his exceedingly good sense of time, to stand in.



Ed Driver

Ed Driver is currently studying for a Masters degree in composition with Kenneth Hesketh and Dr Dai Fujikura at the Royal College of Music, where he is an HR Taylor Charitable Trust Scholar and has held a Vaughan Williams Bursary. In 2021, Ed was awarded the COMPASS Composition Prize in association with the Birmingham Contemporary Music Group, and has worked with a variety of ensembles including Britten Sinfonia, The Hermes Experiment and the Fidelio Trio. Fascinated by aesthetics, his music often aims to imbue the logic of cultural-philosophical ideas with a vibrant sense of humour. Ed is a lover of comical, colourful, ugly, disgusting, rhizomatic, sparkly, beautiful, viscid, bursting, bubbling, absurd, simulacral, unfolding, permuting, pulsating music.



Samir Chadha

Samir Chadha is a writer and editor from London. His writing has appeared in *The White Review*, where he was Assistant Editor, and he is currently Managing Editor of *Port*. In the past, he has read for *Granta* and provided editorial support at *INQUE* magazine. He is most interested in writing that plays with form and structure. This is his first libretto.

CHURCH ON THE BLOOD

Jasmine Morris composer/librettist

Anastasia Romanov Maryam Wocial

Maria Romanov Laura Aherne

Alexandra Feodorovna

Charlotte Clapperton

Nicholas Alexandrovich Richard Decker

Grigory Nikulin Joel Robson

Yakov Yurovsky Gabriel Tufail Smith

Scene 1: In his diary, Tsar Nicholas II writes of the hot summer night on which our story begins: his daughter Anastasia tries to look through her *fortochka*, the small ventilation window in her room, and is shot at by a sentry who thinks she is trying to escape. The family are strictly forbidden from looking outside in case royalist sympathisers should see them.

Scene 2: The second act begins when the gun is fired. Anastasia and her sister Tatiana run to their parents' bedroom to find that the queen, their mother, is frantically sewing precious gems into their clothing. In the event of their execution, the diamonds act like body armour, deflecting the bullets that made for an excruciating slaughter.

Scene 3: In one of his final diary entries, the Tsar writes of a change in their commandant: 'Our life is not changed much by Yurovsky.' Yakov Yurovsky, a Chekist (advocate of the Soviet secret police), appears in the final scene and will ultimately serve as the chief executioner alongside his comrade, Grigory Nikulin. He mentions that relatives of the Tsar's family, the Romanovs, had made a failed attempt to rescue the royals, and now they are obliged to kill them all. The opera concludes when Yurovsky orders the execution of the Tsar.



Jasmine Morris

Jasmine Morris is a composer and performing musician currently based in London, studying at

the Royal College of Music under the tutelage of Kenneth Hesketh and Dr Catherine Kontz. She has been awarded multiple residencies and workshops (LSO Soundhub, Jack Quartet Studio, Britten-Pears Young Artist, Dartington Music Festival, Luxembourg Composition Fellow) and prizes (BBC Young Composer). Her work has been premiered at the Barbican, Aldeburgh Music Festival and Kings Place. Further commissions have come from Riot Ensemble, Solem Quartet, CoMA and the Viktoria Mullova Ensemble. In 2020, Jasmine collaborated with folk musician Per Runberg on the album *Astrophilia*, released by the label Nonclassical. This autumn, she will begin a Doctor of Musical Arts at Cornell University.

FANNY AND STELLA'S LAST DAY OUT

Jasper Dommett composer
Jessica Walker librettist

Fanny Ted Day
Stella Eyra Norman
Young Man Simon Mascarenhas-Carter
Beadle/Police Officer/Doctor
James Emerson
Stella's Mum Anastasia Koorn
Low Voice Chorus Benedict Munden,
David Afzelius, Joel Robson,
Gabriel Tufail Smith

This vibrant new opera is about the infamous Victorian female impersonators, Fanny and Stella. Born Ernest Boulton and Frederick William Park, the two men came to delight and scandalise Victorian London in equal measure, with their flamboyant dress and salon performances. Hounded by the police for their unconventional appearance and behaviour, the two men were eventually arrested at the Strand Theatre in April 1870, becoming part of a sensational trial. The opera follows them over the course of one day – a day in which they buy new stockings, sing a parlour song, go to the theatre and get hauled in to Bow Street on charges of buggery and female impersonation.



Jasper Dommett

Jasper is a current PhD composer and 2023 Mendelssohn Scholar at the Royal College of Music. Their passion lies

in creating works around queer history, allowing space for these stories to be heard. Their Ivor nominated work *Disco! Disco! Good! Good?* written for Riot Ensemble pays tribute to the queer ballroom culture that emerged during the disco era. Jasper's music has also been performed by musicians such as Sir Andrew Davis, Fenella Humphreys, George Fu, Royal Scottish National Orchestra, London Philharmonic Orchestra, BBC National Orchestra of Wales, London Sinfonietta, and has been heard on BBC Radio 3 and at the Queen Elizabeth Hall, Usher Hall, Hallé St Peter's, St Martin-in-the-Fields, St David's Hall and BBC Hoddinott Hall.



Jessica Walker

Jessica's projects include *Coming up for Air* (Oper Leipzig) with Bernd Franke; *Barbara – La Solitude* (La Barcarolle St Omer, Nevill

Holt, Deal Festival); *Jephtha's Daughter* (La Nuova Musica, Wigmore Hall), *The People's Cabaret* (Brighton, Norfolk & Norwich, O. festivals) and *Voices of Power* (Philharmonia/Three Choirs Festival) with Luke Styles; *Scene Unseen* (ETO at Home, Royal & Derngate Theatre) and *Cabaret Macabre* (British Youth Music Theatre) with Joseph Atkins; *(Dead) Funny Women* for Lichfield Festival, where she is associate artist 2022–24. Other commissions include *Not Such Quiet Girls* (Opera North, Leeds Playhouse); *All I Want is One Night* (Royal Exchange Theatre) – critic's pick in *The New York Times*; *The Girl I Left Behind Me* with Neil Bartlett (Opera North); *Pat Kirkwood is Angry* (Royal Exchange Theatre).

THE DRIFTERMAN

Connie Harris composer/librettist

Danny Dry Zhen Liu

Billy May Abercrombie

The Lost Girls Laura Aherne,
Alexandra Dunaeva, Alexandra Francis,
Amber Reeves

Chorus

Soprano Maryam Wocial

Mezzo soprano Lily Mo Browne

Tenor Peng Tian

Baritone Joel Robson, Gabriel Tufail Smith

Drifters were traditional herring fishermen and formed an integral part of the fishing business until the Industrial Revolution.

Danny is getting on now.
He's the only drifterman left in 1970s Norfolk, a remnant of a forgotten past.

On a fishing trip with his young grandson, he's oblivious to the fear that'll creep in with the fading light. But when the motor fails and they're trapped at sea, he can't help but wonder if they are really alone...

Driven by terror and doubt, Danny makes an unforgivable confession and faces his inevitable punishment.

The Drifterman is dedicated to David and Christine Bland, the real-life inspiration behind our Drifterman.



Connie Harris

Connie Harris is currently studying composition at the Royal College of Music with Dr Catherine Kontz, and

is the Marco Livingstone Award Holder. Her work has been performed across the UK, including at the Edinburgh Fringe, the International Anthony Burgess Foundation, Norwich Cathedral, and several London theatres. She wrote both the music and script for the dark comedy *CAT*, which was praised by *Gonzo Magazine* as 'up there with the best plays I've ever seen'. Her recent projects at the RCM include *Pant and Mime* for the Head On Photo Festival, Australia, which was shared online by Sir Ian McKellen, and *SKIN* – a visceral study of vulnerability through performance art.

I (ROMANCE)

Alisa Zaika composer/librettist

I (KGB Agent) Oliver Bowes

Andriusha Simon Mascarenhas-Carter

Dr Tagabath David Afzelius

The Degenerate Gabriel Tufail Smith

Mother Amber Reeves

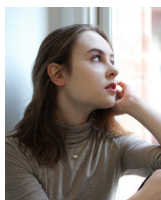
Convict X Adam Clayton

Convict Y Anastasia Koorn

Guards 1 and 2 Ted Day, Joel Robson

Nuns Antoinette Pompe van Meerdervort,
Alexandra Francis, Charlotte Clapperton,
Laura Aherne

This short opera is based on a novella by Mykola Khvylovy, set in 1920s Ukraine under Bolshevik rule. We perceive the story through the eyes of the main character 'I' – a secret police agent, faithfully devoted to communist ideals. 'I' is struggling between the conscience of his own human self and the willingness to fulfil his duties by any means. The author himself had at first supported the revolution and joined the Bolsheviks – later he wrote this book to showcase the atrocities of his former work. During the 1930s, massive waves of arrests and executions of Ukrainian artists by the Soviet government tragically led Khvylovy to take his own life.



Alisa Zaika

Alisa Zaika is a composer, conductor and pianist from Kyiv, Ukraine. Currently based in London, she is a Royal College of

Music Scholar studying a Masters course: composition with professors Haris Kittos and Simon Holt and conducting with professor Howard Williams. She is also supported by Talent Unlimited. Alisa's compositions have been performed in multiple countries across Europe. Highlights include having her music programmed for the reception of the then Prince of Wales, now His Majesty King Charles III (Amaryllis Fleming Concert Hall, London), a new work commissioned and premiered by the InterAKT Initiative in Stuttgart, Germany, and an orchestral piece performed at the Warsaw National Philharmonic Concert Hall, Poland.

THE ANTHEM

Jasper Eaglesfield composer
Harry Davies librettist

News Reader Joel Robson
Imogen Lear Anastasia Koorn
Nicholas Lear Richard Decker
Xander Sterne Benedict Munden
The Nanny Alexandra Dunaeva
Runner/Journalist 2/Old Lady
Antoinette Pompe van Meerdervort
Jessica Wright/Librarian Eyra Norman
Jonty Peach/Journalist 3/Student
Adam Clayton
Journalist 1/Builder David Afzelius
Rosamund Sterne May Abercrombie
Members of Public Zhen Liu, Ted Day,
Laura Aherne
Television Studio Staff Lily Mo Browne,
Amber Reeves, Alexandra Francis
Nicholas Witchell
Simon Mascarenhas-Carter
Security Guards
Oliver Bowes, James Emerson
Busker Charlotte Clapperton
Chorus Peng Tian, Gabriel Tufail Smith,
Maryam Wocial

The Monarchy is no more – the lifelong dream of Prime Minister Jessica Wright, who sought to dismantle the class system and usher in an era of equality. But, in an act of vengeance, the outgoing King dissolves Parliament, thus forcing a General Election. Ever the opportunist, political opponent Xander Sterne galvanises the so-called silent majority, painting himself as the spiritual successor to the King. As Sterne tears apart the political system, journalist Imogen Lear begins to investigate his totalitarian power grab, while her husband, Nicholas – former Master of the King’s Music – is

forced to write a new National Anthem. With democracy crumbling around them, it is not long before the couple find themselves becoming enemies of the State.



Jasper Eaglesfield

Jasper Eaglesfield is currently in his final year of studies in composition at the Royal College of Music under the tutelage of Kenneth Hesketh, Dr Jonathan Cole and Dr Mark-Anthony Turnage, as a Big Give Scholar. He has won the RCM Large Ensemble Composition Competition twice. In 2020, he was a composer in the National Youth Orchestra of Great Britain, and has since worked with a number of ensembles and companies including the Britten Sinfonia and English National Ballet School. In 2019, Jasper won the SoundWorld Young Composer’s Prize and in 2023 he was winner of the audience prize of the Clements Prize for Composers.



Harry Davies

Harry Davies is an actor and writer. He graduated from the Royal Central School of Speech and Drama in 2020, and has gone on to appear on both the BBC and ITV. His debut short, *The Contract* – a satire co-written with his writing partner Adam Howes – starred Harry Enfield and Max Brown. They are currently developing a comedy with David Walliams’ production company King Bert, and are pitching an espionage thriller series with Kudos founder Debbie Mason. *The Anthem* is his first libretto.

CREATIVE TEAM



Bill Bankes-Jones
Director

Bill joined English National Opera as a staff director from the ITV Regional Theatre

Young Directors' Scheme, and stayed for a thrilling five years, while also freelancing for the Royal Opera House (ROH), Royal Shakespeare Company and National Theatre.

In 1998 he founded Tête à Tête and over the following three decades has established a strong, diverse and inclusive fringe for opera, producing and/or hosting well over 500 new works so far.

Past productions include the world premiere staging of Britten's *Canticles* in Westminster Abbey, which spawned a whole new movement with Streetwise Opera; translating and directing *Hansel and Gretel* and *Pagliacci* for Scottish Opera (SO), the latter blazing the trail for a series of further SO productions integrating community performers into the mainstage company; *Otello* in Seoul, Tokyo and at the ROH; *Die Entführung* in Sweden; Associate Director on *Falstaff* at the Salzburg Festival, and many others.

Plans include *Gala* with Tête à Tête and the Royal Northern Sinfonia in North Shields, and *The Boatswain's Mate* at The Minack Theatre back home in Cornwall.

Bill was awarded the BEM in the New Year Honours List 2020 for services to opera and diversity.



Michael Rosewell
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and

the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and English National Opera.

Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded on the Linn and Decca labels. Michael recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



Paul McKenzie

Assistant Conductor

Paul attained an undergraduate degree from the Royal Welsh College of Music and Drama, before studying for a Masters in piano accompaniment at the Royal College of Music. Since graduating ten years ago, Paul has been working as a répétiteur with, amongst others, English Touring Opera, Grange Park Opera and the RCM Opera Studio. Recently, he has moved away from répétiteur to focus on vocal coaching. Paul is also an enthusiastic cook, an addicted gamer, a wild tennis player, and a Mixed Martial Arts aficionado.



Colin Eversdijk

Lighting Designer

Colin Eversdijk is the current Head of Lighting at the Royal College of Music with a background in lighting for opera and immersive theatre. Colin graduated with a Master of Design from the Florence Design Academy before moving to London to pursue a career in lighting for theatre, training at Mountview Academy of Theatre Arts.

Since graduating, Colin has had the opportunity to work with such great companies as Welsh National Opera, the Royal Academy of Music and Punchdrunk, and has been involved with facilitating the lighting at the Royal College of Music for the last six operas. *Revolutions* will be Colin's first credited non-associative design.



Sarah Jane Booth

Designer

Sarah Jane Booth is a set and costume designer trained on the Motley Theatre Design course working across theatre, opera and live events.

For the Royal College of Music, credits include: *Odysseys*, *Robinson Crusoe*, *Frankenstein*, *Crime & Punishment*, *Hogarth's Stages*. Other opera includes: *Mansfield Park*, *Byre Opera*; *The Firework Maker's Daughter*, Minack Theatre; *NightWatchers* and *Persephone's Dream* with Fat Lady Opera; *BEAM*, Aldeburgh Festival; *The Nightingale*, *Orla's Sun & Orla's Moon*, *Wonderful Beast* and many pop-up and site specific mini operas for Tête à Tête.

Theatre work includes: *Henry I*, *The Last Abbot of Reading*, Reading Abbey; *The Ballad of St John's Car Park*, Icon Theatre; *If Not Now*, Rochester Castle, Reading Abbey; *Dead & Breathing*, Liverpool Unity and The Albany; *A Tale of Two Cities*, Darlington Civic Theatre; *The Man Who Shot Liberty Valance*, Park Theatre.

Live event and photo shoot clients include: Sorted Food, Zoella, Playstation, Ray Ban, Assassin's Creed Syndicate and The Wellcome Trust.

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For the Royal College of Music Vocal and Opera Faculty

Head of Vocal and Opera

Nick Sears

Director of Opera

Michael Rosewell

Deputy Head of Vocal and Opera

Audrey Hyland

Head of Composition

Dr Jonathan Cole

Manager of Vocal and Opera

Ann Somerville

Vocal Faculty Assistant

Olivia Grant

For the production

Director

Bill Bankes-Jones

Conductor

Michael Rosewell

Assistant Conductor

Paul McKenzie

Designer

Sarah Jane Booth

Lighting Designer

Colin Eversdijk

Lighting Programmer

Dan Foggo

Lighting Operator

Hayden Payne

Production Manager

Paul Tucker

Head of Costume

Laura Pearse

Costume Assistant

Zoe Hammond

Costume Technicians

Philip Engleheart

Evelien Coleman

Costume Work Experience

Eve Moss

Stage Manager

Katherine Verberne

Deputy Stage Manager

Zoë Rogers-Holman

Head of Wigs, Hair and Make-up

Brianna Seymour

Head of Stage

Matthew Gorman

Set Construction and Painting

Britten Theatre Workshop

Props Construction

Britten Theatre Workshop

Scenic Artistry

Sarah Jane Booth

Katherine Verberne

Dan Foggo

Rehearsal Pianist

Paul McKenzie

Surtitle Operators

Lia Liang

Charlotte Forknall

For Tête à Tête

Artistic Director

Bill Bankes-Jones

Music Director

Timothy Burke

Administrative Director

Anna Gregg

Marketing Director

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Bronte Vlashi

Violin II

Homan Woo

Viola

Katharine Wing
Manuel Camara

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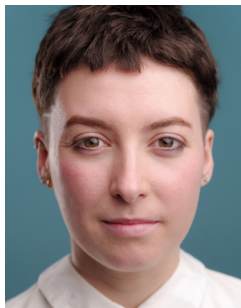
Orchestra Co-ordinator

Daniella Rossi

Performance & Programming Assistant

Chris Michie

PERFORMERS



May Abercrombie | soprano

Cuthbert Smith Scholar May Abercrombie's RCM Opera Scenes include: Despina (Mozart's *Così fan tutte*), Papagena (Mozart's *The Magic Flute*), Dorinda (Handel's *Orlando*), Bellaza (Cavalli's *L'Egisto*), Amy (Adamo's *Little Women*), Hélène (Messager's *Véronique*), Susanna (Mozart's *The Marriage of Figaro*). Other opera roles include: Mustardseed (Britten's *A Midsummer Night's Dream*) at The Grange Festival and Young Vixen Sharp-Ears (Janáček's *The Cunning Little Vixen*) at Glyndebourne. May was the undergraduate first place recipient of the Brooks Van der Pump English Song Competition. They were also a semi-finalist in the Somerset Song Prize. May is studying for their Masters degree with Rosa Mannion.



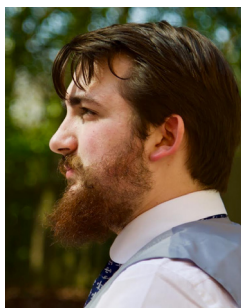
David Afzelius | baritone

David Afzelius is a baritone from the south of Sweden. David is currently studying with Ben Johnson and Bryan Evans at the Royal College of Music, where he is a Norah Popple Award Holder. He is also generously supported by the Thora Olsson Cultural Foundation. At the RCM David has taken part in several opera scenes and sang in the chorus in *Barnum's Bird*. Before commencing his studies at RCM David was a part of Operastudion Kapellsberg, one of Sweden's foremost musical institutions, where he sang several roles including Figaro, Papageno and Buff.



Laura Aherne | soprano

Laura is a Masters student at the Royal College of Music, where she studies with Professor Janis Kelly and Bryan Evans. She is the Joseph Clover Scholar, recent winner of the Canto al Serchio Award at the Birr Festival of Music, and in 2023 was awarded the Brackville Bursary for Vocal Students by Irish Heritage UK. Laura has performed in venues and festivals across Ireland and the UK including Wigmore Hall, the Blackwater Valley Opera Festival, and the Irish Embassy in London. Upcoming performances include Nedda in *Pagliacci* and Adina in *Elixir of Love* at the Wexford Opera Festival.



Oliver Bowes | baritone

Oliver Bowes, baritone, is the Jessie Sumner Scholar at the Royal College of Music. He studies with Ben Johnson and pianist Bryan Evans. Recent productions include The Mariner in Contemporary Music Ventures' *The Rime of the Ancient Mariner*; Saul in *Saul*, Adonis in *Venus and Adonis* and bass soloist in *Hail! Bright Cecilia* with Richmond Opera; Counsel for the Plaintiff in *Trial by Jury* at the Southrepps Festival; Enrico in *Lucia di Lammermoor* for Brent Opera; baritone soloist in *Carmina Burana* with the Chelsea Arts Club Singers; and Figaro in excerpts from *The Barber of Seville* for RCM Opera Scenes.



Lily Mo Browne | mezzo soprano

Lily Mo Browne is a mezzo soprano from East London in her first year of the Masters course at the Royal College of Music. She studies with Ben Johnson and Michael Pandya and is a Robert Lancaster Scholar. She was recently awarded first place in the Somerset Song Prize, and second and third places respectively in the RCM's Brooks Van der Pump English Song Competition and Joan Chissell Schumann Prize. Roles include: Second Witch (*Dido and Aeneas*), Old Lady (*Candide*), Dreite Dame and Zweite Dame (*The Magic Flute*) and La Regina (*La bella dormiente nel bosco*).

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Charlotte Clapperton | mezzo soprano

Mezzo soprano Charlotte Clapperton made her debut at Wigmore Hall and has since been performing across the UK. Charlotte is currently studying at the Royal College of Music for a Master of Performance degree with Dinah Harris. She is a Lennox Hannay Charitable Trust Scholar. She recently enjoyed covering the roles of La Mère/The Queen in the Royal Opera House production of *Larmes de Couteau/Full Moon* in March. She was awarded her Bachelor of Music degree at the Royal Academy of Music, where she studied with Catherine Wyn-Rogers and Matthew Fletcher. Charlotte looks forward to joining the Royal Academy Opera Studio in September.



Adam Clayton | tenor

Tenor Adam Clayton is pursuing a Master of Performance in Voice at the Royal College of Music, supported by the Martin Harris Scholarship. At the RCM, he studies under Tim Evans-Jones and coaches with Bryan Evans. He received a Bachelor of Music from Northwestern's Bienen School of Music in 2023. Adam's most recent operatic performance was in the RCM's production of *The Merry Widow*. Adam sang Priest, Armoured Man, and covered Tamino in *The Magic Flute*; Ambrose Raines in the Midwest premiere of *In a Grove* by Christopher Cerrone; and both Alfred and Dr Blind in *Die Fledermaus*.



Ted Day | baritone

Ted is a baritone in his first year of a Masters at the Royal College of Music, studying with Tim Evans-Jones and Sebastian Wybrow as a Douglas and Hilda Simmonds Scholar. He has participated in several projects at the College, including *A Bach Celebration* (February 2023) and *Don Giovanni Tenorio* (November 2023). Prior to this, he studied at the University of St Andrews where he founded the student Opera Society and performed with the Byre Opera group, winning the Cedric Thorpe Davie Award. He has appeared as a soloist with groups including Collegium Warwick, the Charles Wood Singers and the Kelly Consort. He is generously supported by the St Matthias Trust.



Richard Decker | countertenor

A finalist in this year's Kathleen Ferrier Awards, Richard is finishing his second year of postgraduate study at the Royal College of Music, where he is a Theo-Max van der Beugel Scholar studying with Ben Johnson and Andrew Robinson. Operatic highlights include Arsamene (*Serse*), Didymus (*Theodora*) and Orlovsky (*Die Fledermaus*). He performed in HGO's production of Purcell's *The Fairy-Queen*, and appeared in *Barnum's Bird* with the RCM Opera Studio. Richard read Italian, French and linguistics at St John's College, Cambridge, where he was a choral scholar. He has held Choir Director posts at All Saints', Orpington, and St Mark's English Church in Florence, Italy.



Alexandra Dunaeva | soprano

Alexandra Dunaeva is a lyric soprano studying at the Royal College of Music with Nick Sears. She is a Leonard Marks Scholar supported by the Alice Templeton Scholarship. Alexandra graduated with honours from the St Petersburg State Conservatoire, and then studied at the Conservatorio di Musica Nino Rota, winning first prize at the Neapolitan Masters Competition. In summer 2023 Alexandra participated in the Georg Solti Academy where she studied bel canto repertoire with Leo Nucci, Barbara Frittoli, Richard Bonyngne and Jonathan Papp, and took part in masterclasses with Anne Sofie von Otter, Angela Gheorghiu and Teodor Currentzis.



James Emerson | baritone

Australian baritone James Emerson, currently pursuing his Master of Performance (Vocal) at the Royal College of Music, is the recipient of the Sir Gordon Palmer Scholarship supported by the Big Give Scholarship. He has performed with Victorian Opera in the Australian premiere of Valtoni's *Il Mago di Oz* and Richard Mills' *The Butterfly Lovers*. Recently, he portrayed Bogdanowitsch in the RCM's production of *The Merry Widow*. Guided by Russell Smythe and coached by Andrew Robinson, James is supported by the Tait Memorial Trust, Melba Opera Trust, The Australian Cultural Fund and the Welsford Smithers Memorial Travelling Scholarship from the University of Melbourne.



Alexandra Francis | soprano

New Zealand soprano Alexandra Francis is in her first year of the Master of Performance programme at the Royal College of Music, where she is studying with Sarah Tynan and Sebastian Wybrew as the 2023–24 Maria Björnson Memorial Fund Award Holder. Alexandra previously attended the University of Auckland. Alexandra appeared as Clo-Clo in the RCM production of *The Merry Widow* and has performed as Princess (*The Sleeping Beauty*) and Second Apparition (*Macbeth*) for New Zealand Opera. She has sung as soloist with Bach Musica NZ and the Auckland Symphony Orchestra, and in 2023 won the Most Promising Singer Award at the Nicholas Tarling Aria Competition.



Anastasia Koorn | mezzo soprano

American mezzo soprano Anastasia Koorn is a graduate of the University of Michigan, where she read Vocal Performance and Choral Music Education. She is studying for her Masters at the Royal College of Music as an Andrea Bocelli Foundation-Community Jameel Scholar under the tutelage of Professor Tim Evans-Jones and Caroline Dowdle. Anastasia is supported by the Josephine Baker Trust, and the Drake Calleja Trust as a Drake Calleja Trust Scholar. Roles include Hänsel (*Hänsel und Gretel*) with Miami Music Festival, Cupid (*Orpheus in the Underworld*), Maman/La Tasse Chinoise/La Libellule (*L'enfant et les sortilèges*), and Praskowia (*The Merry Widow*) with RCM Opera Studio.



Zhen Liu | baritone

Baritone Zhen Liu is in the first year of his Master of Performance degree at the Royal College of Music, studying with Peter Savidge and Bryan Evans, and is an RCM Award Holder. He previously studied at the Shanghai Conservatory of Music. Opera roles have included Luther (Offenbach's *Les contes d'Hoffmann*), Timur (Puccini's *Turandot*), Guglielmo (Mozart's *Così fan tutte*), Figaro (Mozart's *The Marriage of Figaro*), Zweiter Priester and Zweiter Geharnischter (Mozart's *The Magic Flute*). Solo performances include Mozart's Coronation Mass and Haydn's *Missa Brevis*.



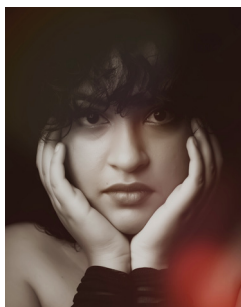
Simon Mascarenhas-Carter | tenor

Simon Mascarenhas-Carter is studying for a Masters degree at the Royal College of Music under Patricia Rozario and Bryan Evans, supported by a Leverhulme Arts Scholarship. Simon previously sang in the Choir of King's College, Cambridge whilst initially pursuing a career as a pharmacist. Recent performances include the RCM's production of Gazzaniga's *Don Giovanni Tenorio* (chorus), tenor soloist in Britten's *Saint Nicolas* and Damon in Handel's *Acis and Galatea*. Simon is looking forward to covering the role of Ferrando in Mozart's *Così fan tutte* (with Musicalink) at the inaugural Da Ponte Opera Festival in Vittorio over the coming summer.



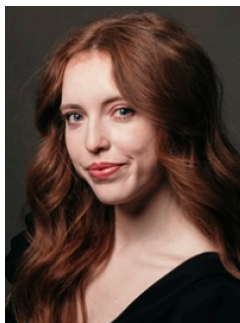
Benedict Munden | tenor

Benedict made his stage debut in 2012 playing the role of Harry in English Touring Opera's *Albert Herring*. He is a graduate of Durham University where he read Music and in his final year was awarded university honours for Best Individual Performer. Whilst in the northeast he trained with the Samling Academy, performing regularly in showcase concerts at Sage Gateshead. Benedict enjoyed performing a small principal role in the RCM production of *Don Giovanni Tenorio* (Gazzaniga) as the Don's disgruntled cook. Benedict is taught by Russell Smythe and is generously supported by the Stephen Catto Memorial Scholarship.



Eyra Norman | soprano

Malaysian-born British soprano Eyra Norman is a John Lewis Partnership Scholar completing her MPerf at the Royal College of Music, taught by Russell Smythe and Bryan Evans. She is also a Drake Calleja Trust Scholar 2023–24. Eyra made her national debut as Belinda in *Dido and Aeneas* with English National Opera, and her cover debut at the Royal Opera House as soloist in Fauré's *Requiem*. Eyra won second prize in the Lies Askonas competition in 2023, and has performed as soloist in the Royal Festival Hall, Wigmore Hall and St John's Cathedral in Hong Kong, where she performed for the Prince of Liechtenstein.



Antoinette Pompe van Meerdervoort | mezzo soprano

Antoinette Pompe van Meerdervoort is a mezzo soprano pursuing her Master of Music at the Royal College of Music under the tutelage of Patricia Bardon and Bryan Evans. RCM scenes include Mozart's *Idomeneo* (Idamante) and Donizetti's *La fille du régiment* (La Marquise). Roles include *Hänsel und Gretel* (Hänsel), *Falstaff* (Meg Page), *Alcina* (Ruggiero), *Madame Butterfly* (Suzuki), and *Gianni Schicchi* (La Ciesca and Zita). She was a finalist in the Joan Chissell Schumann Competition, won first prize in the Lima Symphony Orchestra Competition, was a Dayton Opera Guild finalist, and performed in numerous masterclasses at the Schubert Institut in 2023.



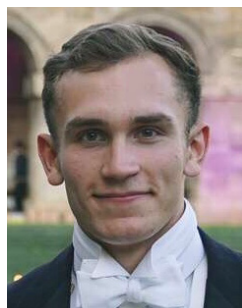
Amber Reeves | mezzo soprano

Mezzo soprano Amber Reeves is completing her Master of Performance degree at the Royal College of Music, studying with Veronica Veysey Campbell and Simon Lepper. She is a Sussex Scholar supported by the Douglas and Hilda Simmons Scholarship. She is a returning member of the company at The Dorset Opera Festival. In their 2024 season, she will perform as Kate Pinkerton in *Madame Butterfly*. With the RCM, Amber has performed as Juno (*Orpheus in the Underworld*) and Il Cucculo (*La bella addormentata nel bosco*). Amber has also sung with the Choir of St Catharine's College, Cambridge, and now sings with I Tredici.



Joel Robson | baritone

Baritone Joel Robson is in the first year of a Master of Performance at the Royal College of Music, studying with Justin Lavender, with Andrew Robinson as his repertoire coach. Prior to this, Joel obtained a BA in Music and an MPhil in Composition from King's College, Cambridge, where he was also a choral scholar. Previous opera roles include Njegus in the RCM's recent production of *The Merry Widow*, and Baron Zeta (*The Merry Widow*) and The Usher (*Trial by Jury*), both with Aquarian Opera. Recent solo engagements include appearances with the Buckingham and Plymouth University choral societies.



Gabriel Tufail Smith | bass

Gabriel is a bass taught by Graeme Broadbent. He is in his first year of vocal studies at the Royal College of Music, coming to the end of the Graduate Diploma, and his Masters will be supported by the Countess of Munster Musical Trust. His undergraduate degree was in Classical Archaeology and Ancient History at the University of Oxford. In September he will sing Masetto in *Don Giovanni* with the Glyndebourne orchestra for Brunswick Vocal Arts, and will make his professional debut as the Devil in another *Tête-à-Tête* production.



Peng Tian | tenor

Tenor Peng Tian is studying for an Artist Diploma in Opera at the Royal College of Music Opera Studio under the tutelage of Nick Sears. He is a Sheila Saam Memorial Scholar supported by the Tiong Kiu King Scholarship. Recent highlights include playing the title role in Gazzaniga's *Don Giovanni* Tenorio and Cascada in *The Merry Widow*. Peng participated in the Concert of Laureates of the Tarrazi Foundation, and is a laureate of the International Competition of Belcanto Vincenzo Bellini. In 2022/23, he made his debut at the Grand Opera Festival as Tamino in Mozart's *The Magic Flute*.



Maryam Wocial | soprano

Maryam is a Masters student at the Royal College of Music where she studies with Dinah Harris, supported by the Poppy Holden Scholarship. Maryam has performed at the Holywell Music Room, Handel Hendrix House, Fairfield Halls, Sheldonian Theatre and Royal Albert Hall. On stage, she sang Lisetta in Haydn's *La Vera Costanza* and Dido in Pepusch's *The Death of Dido* with New Chamber Opera. She won the 2023 Oxford and Cambridge Club Music Prize and is their musician in residence 2023–24. At RCM, she was soprano soloist for the 2024 Bach Cantata project, and sang Ilia and Poppea in RCM Opera Scenes.

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We would like to thank all those listed below, as well as those who wish to remain anonymous, who have made donations of £1,000 or more between 1 May 2023 and 30 April 2024.

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RCM CHAMBER MUSIC

Tuesday 25 June, 1.05pm

Performance Studio

Debussy Jeux d'eau 5'
(1862–1918)

Sonya Pigot piano

Mozart 'Di tante sue procelle' from Il Re pastore 4'
(1756–1791)

Handel 'Da tempeste il legno infranto' from Giulio Cesare 6'
(1685–1759)

Alexandra Dunaeva soprano
Jo Ramadan piano

Takashi Yoshimatsu Piano Folio... To a disappeared pleiad 4'
(b 1953)

Nicole Mok piano

Field Nocturne in G major H 58 3'
(1782–1837)

Barber Nocturne op 33 'Homage to John Field' 5'
(1910–1981)

Liszt Nocturne No 3 'Liebestraum' in A flat Major 5'
(1811–1886)

Rieko Makita piano

Ravel Trois Poèmes de Stéphane Mallarmé 12'
(1875–1937)
i *Soupir*
ii *Placet futile*
iii *Surgi de la croupe et du bond*

Knox Oakey conductor **Adja Thomas-Mbaye** soprano
Lucy Rowan flute **Alessandra Scalzone** flute **Nathan Quilter** clarinet **Anna Lepki** clarinet
Maria Panczyk violin **Yixuan Ren** violin **Emma Demetriades** viola **Filippo Ramacciotti** cello **Markus Sadler** piano

CHAMBER SPOTLIGHT: MAHLER'S FOURTH SYMPHONY

Wednesday 26 June, 6pm

Michal Oren and Alex Mackinder conductors

Alysia Hanshaw soprano

Mahler (arr Iain Farrington) Symphony no 4

Enjoy a rare opportunity to hear Mahler's Symphony no 4 in a chamber arrangement by Iain Farrington. Hear each individual line of Mahler's music in this intimate arrangement in which hidden aspects of the score are revealed. Mahler's most delicate symphony lends itself perfectly to this stripped-back orchestration, as top instrumentalists from across all faculties come together under the baton of Royal College of Music postgraduate conductors for this performance.

The RCM will be closed to the public on Wednesday 26 June until 5pm. For on-the-day tickets, please book online or visit our Box Office in-person after 5pm.

Tickets: £5

<https://www.rcm.ac.uk/events>

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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R O Y A L

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SCANDAL IN SONG

Tuesday 25 June 2024, 6pm

The Carne Room

SCANDAL IN SONG

Tuesday 25 June 2024, 6pm | The Carne Room

Ella O'Neill pianist and curator

Madeline Boreham soprano **Astrid Montén** soprano

Ryan Blankenburg mezzo-soprano **Francis Melville** tenor

George Campbell piano **Ayane Nakajima** piano **Christopher Knox Oakey** piano

A Mahler

(1879–1964)

Ekstase from Fünf Gesänge

Der Erkennende from Fünf Gesänge

Milhaud

(1892–1974)

Les Fritillaires from Catalogue de Fleurs

Les Jacinthes from Catalogue de Fleurs

L'Eremurus from Catalogue de Fleurs

Poulenc

(1899–1963)

Chanson d'Orkenise (from Banalités)

Voyage à Paris from Banalités

Sanglots from Banalités

Zemlinsky

(1871–1942)

Empfängniss from Lieder op 2

Liebe Schwalbe from Walzer- Gesänge op 6

Mahler

(1860–1911)

Ich atmet' einen Linden duft from Rückert-Lieder

Berg
(1885–1935)

Die Nachtigall from Sieben frühe Lieder

Im Zimmer from Sieben frühe Lieder

Marx
(1882–1964)

Hat dich die Liebe berührt

Korngold
(1897–1957)

Glückwunsch from op 38

Kein Sonnenglanz from op 38

Schoenberg
(1874–1951)

Gigerlette from Brettlieder

Arie aus dem Spiegel von Arcadien from Brettlieder

They say that there are only six degrees of separation between any two people... in the music world it's more like one. In this recital, RCM pianists and singers explore the songs of 19th and 20th century composers linked by a tangled web of friendships, mentorships, marriages and affairs.



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CHAMBER SPOTLIGHT: MAHLER'S FOURTH SYMPHONY

Wednesday 26 June 2024, 6pm | Amaryllis Fleming Concert Hall

Michal Oren and **Alex Mackinder** conductors

Alysia Hanshaw soprano

Mahler (arr Iain Farrington) Symphony no 4

Enjoy a rare opportunity to hear Mahler's Symphony no 4 in a chamber arrangement made by Iain Farrington.

Hear each individual line of Mahler's music in this intimate arrangement in which hidden aspects of the score are revealed. Mahler's most delicate symphony lends itself perfectly to this stripped-back orchestration, as top instrumentalists from across all faculties come together under the baton of Royal College of Music postgraduate conductors for this performance.

Please note the Royal College of Music will be closed to the general public on Wednesday 26 June until 5pm. For on-the-day tickets, please book online or visit our Box Office in-person after 5pm.

Tickets: £5

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CHAMBER SPOTLIGHT: MAHLER'S FOURTH SYMPHONY

Wednesday 26 June, 6pm

Amaryllis Fleming Concert Hall

Michal Oren and Alex Mackinder conductors

Alysia Hanshaw soprano

CHAMBER SPOTLIGHT: MAHLER'S FOURTH SYMPHONY

Wednesday 26 June, 6pm | Amaryllis Fleming Concert Hall

Michal Oren conductor (movements one and two)

Alex Mackinder conductor (movements three and four)

Alysia Hanshaw soprano

Mahler (arr Iain Farrington)

(1860–1911)

Symphony no 4

i *Bedächtig, nicht eilen*

ii *In gemächlicher Bewegung, ohne Hast*

iii *Ruhevoll, poco adagio*

iv *Wir geniessen die Himmlischen Freuden. Sehr behaglich*

This evening, hear a rare performance of Mahler's Fourth Symphony arranged for chamber ensemble by Iain Farrington.

Mahler wrote the work between 1899 and 1900 following three years having composed almost nothing. His first three symphonies had not been hugely successful and his job running Vienna's Imperial Opera took up much of his time. However, in 1899 he purchased land by Wörther Lake in Austria to build a holiday home. Within the peace and tranquillity of his new home, he completed the symphony.

With a trend of harking back to Classical and early Romantic styles, Mahler adopted the standard Classical four-movement design. He employed a modest orchestra with no parts for trombone or tuba, but abundant woodwinds and strings. Additionally, Mahler looked to the choral symphonies of Beethoven and Berlioz, using text to emphasise drama and emotion. Mahler remarked that his symphony was 'divinely serene, yet profoundly sad, it can only have you laughing and crying at the same time'.

The entire symphony works towards the beautiful pastoral folksong *The Heavenly Life*, sung by a soprano in the final movement. The song was written some years earlier in 1892, using text from *Des Knaben Wunderhorn* a series of songs Mahler set for voice and piano depicting the vision of heaven through the eyes of a child.

This arrangement by Iain Farrington allows the listener to hear the clarity of individual lines creating a unique performing and listening experience to reveal the hidden gems of the score.

Das himmlische Leben

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanfterster Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes d'rauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten;
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Engeln, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen,
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offener Straßen
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit
Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder,
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein!

The Heavenly Life

We revel in heavenly pleasures,
Leaving all that is earthly behind us.
No worldly turmoil
Is heard in heaven;
We all live in sweetest peace.
We lead an angelic existence,
And so we are perfectly happy.
We dance and leap,
And skip and sing;
Saint Peter in Heaven looks on.

Saint John has lost his lambkin,
And butcher Herod is lurking:
We lead a patient,
Guiltless, patient,
Darling lambkin to death.
Saint Luke is slaying the oxen,
Without the least hesitation;
Wine costs not a farthing
In the Heavenly tavern;
The angels bake the bread.

Fine sprouts of every description,
Are growing in Heaven's garden.
Fine asparagus, fine herbs,
And all we desire,
Huge platefuls for us are prepared.
Fine apples, fine pears and fine grapes,
The gardeners let us pick freely.
You want venison, hare?
In the open streets
They go running around.

And when there's a holiday near,
All the fishes come joyfully swimming;
And off runs Saint Peter
With net and with bait,
Towards the celestial pond.
Saint Martha will have to be cook!

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Daß alles für Freuden erwacht.

There's no music at all on the earth
Which can ever compare with ours.
Eleven thousand virgins
Are set dancing.
Saint Ursula herself laughs to see it!
Cecilia with her companions
Are splendid court musicians.
The angelic voices
Delight the senses,
For all things awake to joy.

From *Des Knaben Wunderhorn*

Michal Oren

Michal Oren is an award winning conductor and clarinetist from Tel-Aviv, Israel. She is currently studying for her Master of Performance in orchestral conducting at the RCM with a full scholarship. She was awarded distinction for her two Bachelors of Music in orchestral conducting and clarinet performance from the Buchmann-Mehta School of Music at the Tel Aviv University. Michal won first prize in the International Academy and Competition of Orchestra Conducting in Estoril (2023) and the Buchmann-Mehta School of Music conducting competition (2020). Recently, she won the second prize in the International Orchestral Conducting Competition Universidad de Almeria (2023). She is a Victor and Lilian Hochhauser Scholar, Residence Music Scholar of the Robert Anderson Trust, and since 2015, a scholar of the America-Israel Cultural Foundation. Michal is also the founder and musical curator of the Museum Orchestra of the Petach-Tikva Museum of Art in Israel.

Alex Mackinder

Born and raised in London, Alex is studying for a Master's in orchestral conducting at the RCM, having previously received a Master's (with distinction) in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, recent engagements include assisting Ryan Bancroft at the BBC National Orchestra of Wales in works by Schumann and Mahler, and the world premiere of Anian Wiedner's Violin Concerto with the RCM Philharmonic. He is the Founder and Artistic Director of The Sirius Orchestra, an ensemble that seeks to bring students from all of London's major music conservatoires together and provide extra-curricular musicmaking opportunities to assist their transition into the professional sphere. Concerts this season have featured Strauss' *Metamorphosen*, Beamish's Saxophone Concerto no 2 and Schumann's Symphony no 3, whilst forthcoming concerts this season will feature Sibelius' Symphony no 2 and Dvořák's Cello Concerto.

Alysia Hanshaw

Alysia Hanshaw is a member of the 2023/24 Opera Studio at the Opera National du Rhin in Strasbourg. She made her Glyndebourne Festival Opera debut in 2023 as Soeur Antoine in *Dialogues des Carmélites*. Alysia completed her Master's at the RCM studying with Sarah Tynan and Caroline Dowdle. Highlights at the Opera du Rhin include her main stage debut as Nerea in Porpora's *Polifemo*. Past opera roles include Une Pastourelle and La Chauve-Souris in *L'enfant et les sortilèges* amongst others. Alysia created roles in Darren Sng's *My Days* and Michael Hughes's *Cue Action* for the 2022 Tête-à-Tête and RCM production. As a song performer, Alysia took part in the RCM's Song Plus International Women's Day concert. An alumna of the Royal Northern College of Music, her past recitals include Copland's *Poems of Emily Dickinson* described by the *Sunday Times* as 'a high point of a fascinating group-recital'. Alysia was a finalist in the 2023 RCM Concerto Competition and is an award holder from Leverhulme Arts, Help Musicians UK and The Countess of Munster Trust. Alysia has performed in masterclasses with celebrated artists including Sarah Connolly, Edith Wiens, Mary Bevan and Michael Chance.

Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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Violin I
Mira Marton

Flute
Billy Hui

Trumpet
Josie Sleigh

Violin II
Jelena Jorvat

Oboe
Kara Battley

Trombone
Max Prichard

Viola
Xinyue Kang

Clarinet
Rennie Sutherland

Percussion
Beste Gurkey
George Threadgold

Cello
Aurelien Pinchon

Bassoon
Siping Guo

Timpani
Will Rowling

Double Bass
Sam Lee

Horn
Derry Sowinski

Harp
Liza Rakovska

Violin made by Antonio Stradivari

The RCM is delighted to acknowledge the acquisition of an exceptional violin made by Antonio Stradivari (1644–1737) which makes its RCM performance debut this evening played by Mira Marton.

The College is extremely grateful to a private foundation for the long-term loan of this beautiful instrument. Universally regarded as the greatest violin maker in history, Stradivari's 71 year career showcases his immense skill from an early age through to his ingenious innovation. Stradivari made nearly a thousand instruments of which about 650 survive. They are distinguished by their exquisite craftsmanship, materials and unsurpassed tone quality.

Violin made by Carlo Tononi

Jelena Jorvat plays a fine violin made by Carlo Tononi (1675–1730) which was a gift to the RCM from Miss Amy Seymour Whinyates in 1972. Tononi studied violin making with his father Giovanni and worked in his hometown of Bologna. He moved to Venice in 1717. His work shows a range of influences including Cremonese-inspired models, stunning craftsmanship and beautiful varnish.

Cello made by Matteo Goffriller

Aurelien Pinchon plays the RCM's magnificent Matteo Goffriller (1659–1742) cello which was a gift to the College from Mrs Florence Muriel Cameron in 1969. Considered to be the father of the Venetian school, Goffriller's cellos are sought after by the finest players today and are superior to all but those of Stradivari and Montagnana.

RCM SYMPHONY ORCHESTRA: THE BUTTERFLY EFFECT

Thursday 27 June 2024, 7.30pm | Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Polina Makhina violin

Colin Lawson basset horn

Hannah Shimwell basset horn

Timothy Lines basset horn

RCM Symphony Orchestra

Korngold Violin Concerto in D major op 35

Druschetzky Concerto in F

Dani Howard *The Butterfly Effect*

Bartók Suite from *The Miraculous Mandarin* op 19 Sz 73

In recognition of Professor Colin Lawson CBE FRCM RCM Director 2005–2024

Joined by soloists including RCM Concerto Competition winner Polina Makhina and RCM Director Colin Lawson, the RCM Symphony Orchestra performs a programme of sparkling scores. Dedicated to RCM professor Joseph Horovitz, Dani Howard's *The Butterfly Effect* reflects on how small actions can have a lasting impact, particularly her decision to study at the College and the effect this continues to have on her musical journey. The RCM's Colin Lawson, Timothy Lines and Hannah Shimwell play a rarely-performed Classical concerto for three basset horns by Czech composer Druschetzky, and the programme is framed by two 20th-century masterworks. Polina Makhina takes to the stage for Korngold's irresistible Violin Concerto, and Bartók's suite from his 'pantomime ballet' *The Miraculous Mandarin* is full of unusual instrumental effects.

This performance will be live streamed at www.rcm.ac.uk/live.

Tickets: £15, £20; £10 under 35

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RCM CHAMBER MUSIC

Thursday 27 June, 1.05pm

Performance Hall

Britten (1913–1976)	Fanfare for St Edmundsbury	3'
Tomasi (1901–1971)	Suite pour trois Trompettes	7'
TNT Brass Josie Sleigh trumpet Jake Humphrey trumpet Olivia Wild trumpet		
Liszt (1811–1886)	Two Schubert Songs <i>Der Wanderer</i> <i>Aufenthalt</i>	9'
Isanan Chotirosniramit piano		
N Boulanger (1887–1979)	3 Pieces for Cello and Piano	8'
Angie Okano cello Geneviene Liew piano		
Franck (1822–1890)	Violin Sonata in A major <i>ii Allegro</i> <i>iii Ben moderato: Recitativo – Fantasia</i>	17'
Tom Wilson violin Gordon Chan piano		

RCM CHAMBER MUSIC

Tuesday 2 July 1.05pm

Performance Studio

Repertoire to include:

JS Bach French Suite no 3 in B minor BWV 814

Liszt Transcendental etude no 7 'Eroica'

Beethoven Six Variations op 34

Scarlatti Piano Sonata in B minor K 27

Brahms Piano Sonata no 3 op 5 in F minor

Zhao Zhang Hani Love Story

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSIC IN THE MUSEUM

Friday 28 June, 12.30pm

Museum Gallery

Tournier (1879–1951)	Sonatine, op 30	15'
	<i>i Allegrement</i>	
	<i>ii Calme et expressif</i>	
	<i>iii Fièvreusement</i>	

Catherine Reid harp

Alwyn (1905–1985)	Naiades Fantasy Sonata for Flute and Harp	13'
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Samuel Finch flute
Catherine Reid harp

Handel (1685–1759)	Sonata op 2 no 4 in F major	12'
	<i>i Larghetto</i>	
	<i>ii Allegro</i>	
	<i>iii Adagio</i>	
	<i>iv Allegro</i>	
	<i>v Allegro</i>	

The Great Bear Ensemble
Francine Maas baroque violin
Matthew Millkey baroque violin
Theo Tinkler baroque cello
Kiele Sacco harpsichord

RCM CHAMBER MUSIC

Tuesday 2 July 1.05pm

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RCM AT ST. MARY ABBOTS

Friday 28 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

This is the final concert in our RCM lunchtime series for this term. We resume on Friday 27th September.

Ravel (1875–1937)	Jeu d'eau	5'
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Kailing Zhang piano

Klughardt (1847–1902)	Wind Quintet op 79	12'
	<i>i</i> <i>Allegro non troppo</i>	
	<i>iv</i> <i>Adagio – Allegro molto vivace</i>	

Opus Winds

Viviane Ghiglino flute

Patricia Khachkalyan Gomes oboe

Connor Hargreaves clarinet

Lucas Boardman horn

Emily Ambrose bassoon

Saariaho (1952–2023)	Nocturne for Solo Violin	5'
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Sharon Zhou violin

JS Bach (1685–1750)	Chaconne (arr for 4 violas)	14'
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Wyatt Li viola

Anthony Ip viola

Hugo Svensson viola

Florence Cope viola

Shostakovich (1906–1975)	String Quartet no 2 in A major	7'
	<i>i</i> <i>Moderato con moto</i>	

Sharon Zhou violin

Zhi Hsuan Lim violin

Rosie Rowe viola

Alina Maries-Reim cello

RCM CHAMBER MUSIC

Tuesday 2 July 1.05pm

Performance Studio

Repertoire to include:

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Liszt Transcendental etude no 7 'Eroica'

Beethoven Six Variations op 34

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL

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London

Junior Department Orchestra Concert

Saturday 29 June 2024, 5.30pm
Amaryllis Fleming Concert Hall

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String Orchestra

Christopher Hirons *director*

Coleridge-Taylor	4 Noveletten for Strings	10'
	<i>i Allegro moderato ii Largetto</i>	

Symphonic Wind Orchestra

Anthony Bailey *conductor*

Bernstein	Three Dance Episodes from On the Town	10'
	<i>i The Great Lover ii Lovely Town iii Times Square</i>	
Respighi	Pines of Rome <i>iv The Appian Way</i>	5.5'

Sinfonia

Robert Hodge *conductor*

Aiden Bhak *violin*

Winner of the 2024 Barbara Boissard Junior Concerto Prize

Bernstein	Overture to Candide	4'
Vieuxtemps	Violin Concerto no2 in F-Sharp Minor op19	9'
	<i>i Allegro</i>	
Copland	Billy the Kid Ballet - Suite	20'
	<i>i The Open Prairie ii Street in a Frontier Town</i>	
	<i>iii Card Game at Night iv Gun Battle</i>	
	<i>v Celebration After Billy's Capture</i>	
	<i>vi Billy's Demise vii The Open Prairie (epilogue)</i>	

String Orchestra

Nirvana Che-Lai, Natan Sarkar, Rory Zweimueller, Kazuki Kyo, Emma Seymour, Francesca He, Aidan Zhao, Hania Djimali *violin I*

Aaron Tian, Katherine Jin Da Silva, Keira Asad, Dorcas Kok, Torry Jang, Elyssa Kiang, Samvid Sridhar, Sean Lau *violin II*

Izabella Ward, Kendra Wilberforce, Imogen Bloom, William Yu, Julieta Gutierrez Portilla *viola*

Sam Lewens, Alma Silvera, Anaiah Kashim, Sami Uwahemu, Cynthia Ung, Alex Cetateanu, Anna Lea Gonzalez Duba, Hugo Borrior *cello*

Jacob Bailey, Rundong Liu, Ka Wing Yau, Amelie Greenstein, Youer Chen *double bass*

Symphonic Wind Orchestra

Charlie Zha, Juliet Hesse, Emma Pang, Ka Men Yau, Rory Zweimueller, Daniella Tsekhanovych-Grimak, Vivian Nash *flute*

Lucy Palfery, Leah Wiseman, Euna Oh, Alec Thurbin *oboe*

Leandra Li, Octavia Mackie, Noah Keleta, Qaali Rothmaler, Clare Jennings *clarinet*

Kezia Colton, Jake Fokes, Sam Saxton, Sophie Byrne, Lucy Palfery, Rory Johnston *saxophone*

Rebekah Tate, Mehdi Uwehemu, Elm Hards Florence Clarke *bassoon*

Niara Fell, Arthur Kay, Lillia Rose Pirie *horn*

James Tweedie, Elara Jacobs, Thomas Byrne, Daisy Bokor-Ingram, Lucas Gebrehiwet, Oscar Lamb, *trumpet*

Esme McPartland, Johnny Lovatt, Ben Clarke *trombone*

Sunny Anderson *tuba*

Hewei Chen *double bass*

Luke Crown, Jacob Carr, Joshua Clark, Angus Wong, Hayley Wong,

Toby Shephard-Blandy *percussion*

Sinfonia

Elena Tomey, Michelle Wang, Tolga Mardin, Tristan McCardel, Caitlin Reynolds, Isabel Woolf, Imogen Gray, Elisa Kandasamy Lozano, Beatrice Murray, Caia Harris, Jane Lee, Damian Kok, Khloe Capalad, Ka Men Yau *violin I*

Lilico Ueno, Kiara Taylor, Eliza De Silva, Rosie Rodriguez-Vassiliou, Zachary Lam, Florence Mather, Lucia Rapisarda Okamoto, Noah Keleta, Teresa Kiang, Hector Bizet, Kazuki Kyo, Nirvana Che-Lai *violin II*

Katie Cheung, Jackie He, Izabella Ward, Kendra Wilberforce, Eva Al-Shimmeri, Julieta Gutierrez Portilla, Imogen Bloom *viola*

Michael Erskine, Caspian Lee, Ludovico Wernig, Emily Price, Jamie Dickinson, Jamie Zweimueller, Tyrone Musngi, Aglaia Carvalho-Dubost, Emily Elliott, Kalli Ziegler, Atticus Larard, Suzannah Clark, Isaac Appleton, Evelyn Yang *cello*
Patrick Marks, Victoria Young, Bonnie Shaw, Qixuan Han, Lucas Tao, Kiran Grover *double bass*

Jennifer Chen, Indiana Leech, Hanhan Qu, Charlie Zha, Juliet Hesse *flute*

Alex Pylypenko, Lucy Palfery, Leah Wiseman, Euna Oh *oboe*

Saskia Carter, Cecilia Committeri, Leandra Li, Sophie Byrne, Qaali Rothmaler *clarinet*

Rebekah Tate, Elm Hards, Mehdi Uwahemu *bassoon*

Lucas Wan, Lillia Rose Pirie, Niara Fell, Arthur Kay *horn*

Lucas Gebrehiwet, Eleanor McKenzie-Jones, Oscar Lamb, Thomas Byrne *trumpet*

Alex Holford, Ben Clarke, Johnny Lovatt *trombone*

Sunny Anderson *tuba*

Octavia Mackie, Joshua Clark, Angus Wong, Hayley Wong,

Toby Shephard-Blandy, Stephen Brown *percussion*

Liam Ko, May Noble-Eales, Emira Kangesan *harp*

Royal College of Music Junior Department

Prince Consort Road, London SW7 2BS

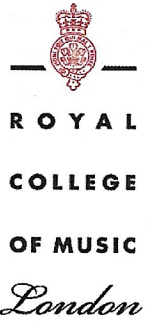
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Gill Redfern *Operations Manager*

Anna Waszak *Administrative Coordinator*

John Mitchell *Performance Manager*



Junior Department Performers Platform

Gamal Khamis *specialist tutor*
Debbie Shah *piano*

Saturday 29 June 2024, 3pm
Performance Hall

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|------|---|-----|
| 3.00 | Megan Clarke <i>piano</i> (pupil of Clara Rodriguez) | |
| | Debussy La Plus Que Lente | 4' |
| | Gershwin I Got Rhythm | 4' |
| | | |
| 3.15 | Duo (Andrea Charles <i>tutor</i>) | |
| | Claudia Membery <i>harp</i> Ellen Roff <i>flute</i> | |
| | Colin Hand Petit Suite Champêtre | 5' |
| | Paul Lewis Norfolk Idyll | 7' |
| | | |
| 3.30 | Eliza De Silva <i>violin</i> (pupil of Lutsia Ibragimova) | |
| | Wieniawski Variations On An Original Theme op15 | 12' |
| | | |
| 3.45 | Duo (Laura Snowden <i>tutor</i>) | |
| | Teresa Kiang <i>violin</i> Orla Scoggins <i>guitar</i> | |
| | Trad arr Teresa and Orla The Butterfly/Morrison's Jig | 4' |

- 4.00 String Quartet (Esther King Smith *tutor*)
 Lorenzo Dore & Alice Cumberbatch *violin* Ellie Zhu *viola* Ray-Chinh Le *cello*
 Anita Hewitt-Jones Ragtime, Serenade & Rumba 8'
- 4.15 Mathea Zhao *piano* (pupil of Geoffrey Govier)
 Beethoven Piano Concerto in C minor op37 *i Allegro con brio* 13'
- 4.30 Wind Quintet (Anna Hashimoto *tutor*)
 Ellen Roff *flute* Oliver Brown *oboe* Amalia Beeko *clarinet*
 Noah Hall *horn* Annabella May Francis *bassoon*
 Nielsen Wind Quintet op43 *i Allegro Ben Moderato* 6.5'
 Patterson Westerly Winds *iii Lazy Lawrence* 3'
- 4.45 Daniela Tsekhanovych-Grimak *flute* (pupil of Andrea Charles)
 Taffanel Grazioso and Scherzando *i Allegretto Grazioso* 2.5'
 Quantz Flute Concerto in G major QV 5:174 *i Allegro* 6.5'
- 5.00 Wind Quintet (Anton Clarke-Butler *tutor*)
 Hanhan Qu *flute* Leah Wiseman *oboe* Qaali Rothmaler *clarinet*
 Lillia-Rose Pirie *horn* Mehdi Uwahemu *bassoon*
 Ibert Trois Pièces Brèves *i Allegro* 3'
 Debussy La Fille Aux Cheveux De Lin 2.5'
 Piazzolla Libertango 4'
-

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Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

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London

JUNIOR FELLOW SHOWCASE:

SOFÍA MEDINA

Mills Williams Junior Fellow

Monday 1 July, 1.05pm

Performance Hall

JUNIOR FELLOW SHOWCASE: SOFÍA MEDINA

Monday 1 July, 1.05pm, Performance Hall

Smetana Vltava (The Moldau) 14'
(1824–1884)

Sofía Medina piano
James Carrabino piano

Kaprálová April Preludes op 13 9'
(1915–1940)
i Allegro ma non troppo
ii Andante
iii Andante semplice
iv Vivo

Sofía Medina piano

Dvořák Piano Trio no 4 in E minor op 90 'Dumky' 35'
(1841–1904)
i Lento maestoso — Allegro quasi doppio movimento
ii Poco adagio — Vivace non troppo — Vivace
iii Andante — Vivace non troppo — Allegretto
iv Andante moderato — Allegretto scherzando — Quasi tempo di marcia
v Allegro
vi Lento maestoso

Esther Zaglia violin
Clelia Le Bret cello
Sofía Medina piano

Sofía Medina

Spanish pianist Sofía Medina was born in Madrid. She has developed an eclectic performance career both as concert soloist and chamber musician, as well as in the field of historical performance.

Sofía is the 2023–24 Mills Williams Junior Fellow at the RCM. She is also a Help Musicians Scholar for the same academic year.

After studying piano with Dina Parakhina and harpsichord with Robert Woolley, Sofía graduated with distinctions in both her undergraduate and Master's degrees at the RCM. She is currently studying for an Artist's Diploma in piano with Dina Parakhina.

During her career she has obtained numerous academic recognitions and numerous awards and prizes in competitions, including the Juventudes Musicales de Madrid, a prestigious award handed by Her Majesty The Queen of Spain and the National Auditorium of Spain in 2019. She was awarded first prize in the Don Benito National Piano Competition in Spain (April 2023), and first prize in the Kendall Taylor Beethoven Competition at the RCM (May 2023).

As a soloist, Sofía has performed in many venues and concert halls in Segovia, Málaga, Granada, Almería and Madrid amongst others. Internationally she has performed in Moscow, Budapest, Portugal, the Netherlands, France and Italy. She performs regularly in the UK, having played at venues including London's Steinway Hall, St James's Piccadilly and Cadogan Hall.



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Tuesday 2 July 1.05pm

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SYMPOSIUM: KIKUKO KANAI AND HER WORLD

Monday 1 July 2024, from 10am

The Carne Room and Inner Parry Room

SYMPOSIUM: KIKUKO KANAI AND HER WORLD

Monday 1 July 2024, from 10am, The Carne Room and Inner Parry Room

This symposium provides insight into the musical world of Japanese composer Kikuko Kanai (1906–1986) through research presentations and an exploration of Okinawan folk music.

10am–12pm Research Panel (Presentations and Q&A)

The Carne Room

Dr Robert Adlington (Head of Research, Royal College of Music),
Chair

From Okinawa to the World: The Music of Kikuko Kanai
Dr Maiko Kawabata (Royal College of Music and Open
University)

*The combination of ju (soft) and go (hard): a transformational
analysis of 'Karate' by Kikuko Kanai* Hirofumi Ueta (Kyushu
University)

12pm–1pm Lunch Break

Attendees are welcome to make their own arrangements or visit
the RCM Café on the ground floor.

1pm–2pm Okinawan folk music performance and workshop by the London Okinawa Sanshinkai

Inner Parry Room

Programme to include:

Sanshin performance
Eisa dance performance
Miyako Island hand dance demo



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ABSTRACTS

From Okinawa to the World: The Music of Kikuko Kanai

Dr Maiko Kawabata (Royal College of Music and Open University)

Kikuko Kanai (1906–1986) belonged to a select group of trailblazers as one of the first Japanese women to compose Western classical music. Her compositional output was prolific, encompassing more than 150 works for orchestra, choir, and stage (including ballet and opera); chamber music, woodwind ensemble music, vocal music, and works for piano. Kanai developed her own unique compositional voice by combining her extensive training in Western harmony, counterpoint and orchestration with her Okinawan musical heritage. She devoted herself to collecting, transcribing and publishing folksongs, which then formed the basis for her numerous works, written in Western musical notation. Although Kanai faced obstacles as a woman in a male-dominated society and prejudice as an Okinawan in mainland Japan, she never wavered from her strong resolve and sense of purpose: to send her beloved Okinawan melodies out into the world on staves. This paper gives a broad overview of Kanai's life and works and argues that her distinctive musical voice deserves inclusion in our concert programmes, music curriculum, and historiography.

The combination of ju (soft) and go (hard): a transformational analysis of 'Karate' by Kikuko Kanai

Hirofumi Ueta (Kyushu University)

In this analytical study, one of Kanai's works based on the twelve-tone technique, 'Karate' (1972), is the focus. The twelve-tone row of Karate consists of set-class 6–20 (014589), and as her program note suggests, the row includes the element of the Okinawan pentatonic scale (C-E-F-G-B), and it can be separated into two parts that represent ju (soft) and go (hard), respectively, which is associated with the contrasting concept of Karate, a form of traditional Japanese martial art. Given the numerous combinations of ju (soft) and go (hard), which make various movements of Karate, by utilizing transformational theory, transformational gestures between them can reveal a detailed structure of the work. In addition, it is argued that Kanai expresses her identity by making a different space that is characterized by different hexatonic systems defined by Cohn (1996).

Dr Maiko Kawabata

Dr Maiko Kawabata is Reader in Music at the Royal College of Music and Staff Tutor in Music at the Open University. She is an award-winning musicologist and professional violinist with experience playing in orchestras and chamber ensembles throughout the UK, USA, and Germany. She is the author of *Paganini, the 'Demonic' Virtuoso* and a co-editor of *Exploring Virtuosity: Heinrich Wilhelm Ernst, Nineteenth-Century Musical Practices and Beyond*. Her research interests include performance history, performance studies, and gender and race in music studies. She is the co-organiser (with Dr Shzr Ee Tan, Royal Holloway) of the ongoing project 'Cultural Imperialism and the New "Yellow Peril" in Western Classical Music.' Her research into Japanese composer Kikuko Kanai has received support from the AHRC, BBC and Daiwa Foundation.

Hirofumi Ueta

Hirofumi Ueta is a PhD student at Kyushu University. He studies music theory and analysis and especially focuses on transformational theory, considering the relationship between its theoretical application and cognition and interculturality. He is originally from Okinawa and working with Kanai Kikuko Project in Okinawa. He holds a BS and MA in Design from Kyushu University, where he studied music from various viewpoints, including scientific methodology. He also holds an MA in Music (musicology) from Durham University.

London Okinawa Sanshinkai

London Okinawa Sanshinkai is a group who are enthusiastic about Okinawan folk, classical music and dance. The original Okinawan music group was established by David Hughes and Robin Thompson at SOAS in 1997. It has been introducing the culture of Okinawa (the Southernmost island of Japan) to the UK. and other countries in Europe.

www.sanshinkai.uk
@Okinawaday.UK



PERCUSSION SHOWCASE: GOOD VIBRATIONS

Monday 1 July 2024, 7.30pm

Amaryllis Fleming Concert Hall

PERCUSSION SHOWCASE: GOOD VIBRATIONS

Monday 1 July 2024, 7.30pm | Amaryllis Fleming Concert Hall

Dedicated to Michael Skinner, RCM percussion professor from 1974 until his retirement.

Bernstein (arr Sophie Stevenson)
(1918–1990)

Overture to *Candide*

David Hockings *conductor*

Nigel Westlake
(b 1958)

Omphalocentric Lecture

PERC'M – Isaac Harari, Stan Talman, Murray Sedgwick and Kian Hsu

Thierry de Mey
(b 1956)

Musique de Table

Matthew Kosciencia, Hoi Yin Ng and Toril Azzalini

JS Bach
1685–1750)

Allegro from Concerto no 1 in D minor
BWV1052

Fangzheng Xu and Harry Gong

Perruchon
(1958– 2019)

Three movements from Danses
dogoriennes

Murray Sedgwick and Nok Him Chan

Bob Becker
(b 1947)

Bye Bye Medley

Will Rowling, Matthew Kosciencia, Lewis Blackwood, Mariella Bromfield,
Tim Dobinson and Sophie Stevenson

INTERVAL

Gusti Komin Darta
(b 1978)

Anxiety

John Pawson *conductor*

Ravel (arr Safri Duo/Azzalini)
(1875–1937)

Alborada del gracioso
from Miroirs

Isaac Harari and Toril Azzalini

Lewis Isaacs
(b 2003)

Shut-Eye

Lewis Isaacs

Casey Cangelosi
(b 1982)

Bad Touch

Julie Scheuren

Michael Burritt
(b 1962)

Majestic from Caritas

Isaac Harari

Improvisation

Metrics for Drumline



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Programme details correct at time of going to print.

Bernstein (arr Sophie Stevenson) Overture to *Candide*

As a conductor, composer, concert pianist, and teacher, Leonard Bernstein excelled at finding ways to connect with different audiences. He composed in a diverse array of genres during his prolific career, blurring the lines between classical and popular styles. He wrote works not only for the concert stage, ballet, and opera, but also for film and Broadway, with the music for *West Side Story* standing the test of time as some of the most recognisable in the musical repertoire. Bernstein established himself as one of the first American-born conductors to achieve international fame.

Bernstein composed an equally innovative score for the musical theatre stage a few years before the debut of *West Side Story*. *Candide* was composed between 1953 and 1956. The work is based on the 1759 French satire *Candide* (meaning optimism) by Voltaire. The work is both irreverent and emotionally rich, and Bernstein's brilliant music brings to life the story of Candide, his true love Cunégonde, and their tutor Doctor Pangloss. Its overture has endured as one of the most frequently performed concert openers in the orchestral repertoire and is full of the youthful optimism that underscores much of the show.

Nigel Westlake Omphalocentric Lecture

Nigel Westlake composed *Omphalocentric Lecture* in 1984 for Sydney-based percussion quartet Synergy. He writes on the piece 'The title comes from a painting by Paul Klee – the direct and centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African Balofon (or xylophone) music, with its persistent ostinati, cross rhythms and variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy and movement.'

Thierry de Mey Musique de Table

Musique de Table reflects the composer's recurring interest in joining sound together with physical movement. In a tongue-in-cheek reference to Telemann's work of the same name (meaning a kind of light music played during 18th century banquets), the piece requires the performers to make their way through various baroque musical forms on literal tables.

JS Bach Allegro from Concerto no 1 in D minor BWV1052

This piece of music was originally composed by Bach for harpsichord. The challenge for the two marimba players is to perform this piece referencing the playing techniques of the harpsichord. This transcription evenly divides the lines between the duo, constantly exchanging the melodic parts throughout the work.

Perruchon Three movements from Danses dogoriennes

Danses dogoriennes is a fascinating work written by French Composer Étienne Perruchon, for five timpani, three temple-blocks and cello. While it originally consists of five movements, only three will be performed tonight. The piece explores the many timbres of the cello and timpani and showcases the combination of these instruments which work together to compliment each other.

Bob Becker Bye Bye Medley

During the 1920s and 30s, the American songwriting industry, based at Tin Pan Alley in New York City, was booming, not least because of the new developments in recording technology that allowed the dispersal of music like never before. These same decades also saw the 'golden age' of the xylophone, as the first record labels favoured instruments with percussive timbres that could be more easily detected by early recording equipment; so xylophones became fashionable instruments. They appeared solo, as novelty acts throughout the vaudeville theatre circuit, in dance orchestras, and with piano accompaniment, often playing the catchy tunes cranked out of Tin Pan Alley. Becker's *Bye Bye Medley* uses two Tin Pan Alley songs from the 1920s. The first is the popular jazz standard *Bye Bye Blackbird*, and the second is *Bye Bye Blues*, a banjo tune that has often been used as a solo xylophone showpiece.

Gusti Komin Darta Anxiety

Gusti Komin Darta has been hailed as a leading composer, performer, and teacher of Balinese music. As a teenager, he enrolled at the prestigious Indonesian Institute for the Arts. For 25 years he taught local and foreign students in his family home in Pengosekan. Gusti Komin currently performs and teaches widely along the East Coast of the United States. *Anxiety* was commissioned by London's Southbank Centre in autumn 2018 and first performed at the SoundState festival. The piece was written for Javanese gamelan instruments, which are very different to those from Bali. Balinese music is characterised by fast, syncopated interlocking rhythms and is generally louder and faster, whereas Javanese gamelan tends to have softer, longer and slower melodies. *Anxiety* is perhaps somewhere in between. The title refers to the composer's experience of living in New York.

Ravel (arr Safri Duo/Azzalini) Alborada del gracioso from Miroirs

The last movement from Ravel's 1905 suite *Miroirs* is *Alborada*. The work is amongst the most famous examples of the Romantic artistic circles' obsession with Spain around the *Fin de siècle*. Archaic in meaning, the title alludes to the morning call sung by a jester, clown or joker. This arrangement takes most of its material from the Safri Duo version with the middle section arranged by Toril Azzalini.

Lewis Isaacs Shut-Eye

Written in summer of 2023, *Shut-Eye* is a solo vibraphone composition that takes inspiration from the works of some of the great jazz pianists of the late 1970s and 80s such as Keith Jarrett and Chick Corea. As a listener, the developing harmonic language and chromatic melodies throughout the piece are some of the most noticeable resemblances to this style. The rich, melodic ideas and more traditional jazz vocabulary within this piece are blended in a way that, despite its abstract qualities, allow for a very enjoyable listen for any audience.

Casey Cangelosi Bad Touch

Bad Touch by Casey Cangelosi is a solo percussion piece with playback. This unique piece marries the movement of the solo performer with the sounds from the playback. This piece is visual, the performer pantomimes the prescribed playback sounds.

Michael Burritt Majestic from Caritas

Celebrated American percussionist and composer Michael Burritt wrote *Caritas* in 1995, relatively early in the history of marimba repertoire, and dedicated the work to his two daughters. The final movement cycles through a passacaglia-like sequence of four chords which dance around in unpredictable rhythms and meters, becoming increasingly heated up to the climactic return of the opening theme, virtuosically doubled in octaves. Burritt aimed to give the work 'a seamless visual concept' in his notation.

Metrics for Drumline

This Drumline is formed of four sections. The snares, quads, bass drums and cymbals. It is based on the traditional American Drumline setup as opposed to the more British of just snares, bass drums and cymbals. It is called metrics because of its modulation from 4/4 to 12/8 turning the crotchet pulse into a dotted crotchet pulse and therefore giving the middle section of the piece a more laid back and swung feel. The piece features both stick tricks in the snares, movement and stage choreography and solos, showcasing the improvisational creativity of the players.

This evening's programme notes are written by students from the RCM Percussion Faculty.

Michael Skinner

Michael Skinner went to school and university in Belfast. Whilst at school he began lessons with the drummer at the local variety theatre. He began playing in dance and trad jazz bands and occasionally playing percussion with the City of Belfast Symphony Orchestra. He moved to London in 1962 and became a full time musician, playing with symphony and opera orchestras, as well as deputising in West End shows.

He became Principal Percussion with Sadlers Wells opera in 1963, later holding principal percussion positions with the London Philharmonic and New Philharmonia orchestras. In 1973 he became Principal Percussion of the Royal Opera House Orchestra. During this time he also played in numerous recording sessions and movie sound tracks including appearing as a prison camp guard in the Frank Zappa film *200 Motels*.

Michael was a Percussion teacher at the RCM from 1974 until his retirement, and taught the snare drum at the Guildhall School of Music and Drama from 1990 to 2012. He was the President of the National Association of Percussion Teachers, a member of the Percussive Arts Society, a Fellow of the Royal Society of Arts and in 2004 was awarded a Lifetime Achievement Award by Sabian Cymbals.



The Royal Society of Musicians

The Royal Society of Musicians (RSM) is the UK's oldest music charity, supporting musicians and individuals professionally active in the world of music at the outset of their careers right through to their retirement years by providing vital assistance to those whose lives have been impacted by physical or mental ill health.

Through the generosity of The National Association of Percussion Teachers, RSM's Michael Skinner Fund was established in January 2024 to provide dedicated support to drummers and percussionists. Since its foundation, the Fund has awarded grants totalling £14,000 to drummers and percussionists across the UK to help with many needs including psychotherapy, orthopaedic consultations, MRI scans, surgery, mobility aids and living expenses.

To donate to The Michael Skinner Fund, scan the QR code.



For other ways to donate and support RSM, visit www.rsmgb.org/donate-fundraise

To join RSM as a Member, visit www.rsmgb.org/join

If you are a drummer or percussionist in need of support, contact RSM at grants@rsmgb.org or 020 7629 6137.



ROYAL

COLLEGE

OF MUSIC

London

MYSTERY, DREAMS, INTRIGUE

RIEKO MAKITA

Constant & Kit Lambert Junior Fellow

Tuesday 2 July, 6pm

Performance Studio

MYSTERY, DREAMS, INTRIGUE: RIEKO MAKITA

Tuesday 2 July, 6pm, Performance Studio

Rieko Makita (b 1996)	Nocturne: 'Tadaima' (Coming Home)	6'
Field (1782–1837)	Nocturne in G major H 58	3'
Chopin (1810–1849)	Nocturne in E major op 62 no 2	6'
Chopin	Nocturne in E minor op 72 no 1	5'
Barber (1910–1981)	Nocturne op 33 'Homage to John Field'	4'
Takashi Yoshimatsu (b 1953)	Pleiades Dances no 1 <i>i Floral Dance</i> <i>ii Invention for about 2 voices</i> <i>iv Interlude to Water</i> <i>v Leaflet Dance</i>	8'
Debussy (1862–1918)	Suite Bergamasque L75 <i>iii Clair de Lune</i>	6'
Ravel (1875–1937)	Gaspard de la Nuit <i>i Ondine</i>	7'

Delyth Field
(b 2001)

Dreamweave (world premiere)*

6'

Liszt
(1811–1886)

Liebestraum in A flat major no 3

5'

Rieko Makita piano

Delyth Field electronics*



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The night, a time of mystery, dreams, and intrigue. The night has been a source of inspiration for mankind all over the world and throughout history. This performance showcases the depth of mankind through our collective experience of the night, as it binds us together one way or another.

This programme includes a selection of nocturnes, alongside other unexpected yet beautiful music of the night written by Japanese, Irish, French, Polish, Hungarian, and American composers. Each piece depicts the night from different perspectives and countries, showcasing each composer's individualistic colour, style, and interpretation of the night, while also emphasising the uniqueness of each perspective.

The performance has been curated in a way that describes my experience of the night, through the music chosen and the visuals displayed. I hope to convey a journey through different phases of the night; the experience of coming home while the sun begins to set, reflecting on my day, looking out and seeing the night sky, then falling asleep while the unconscious mind awakens in the dream/sleep state. Then, morning arrives, and we repeat this cycle all over again.

Rieko Makita

Rieko Makita is an award-winning Japanese-Australian pianist based in London. Rieko has performed in prestigious venues across Australia, Japan, the UK and Europe, including the Sydney Opera House Concert Hall. Rieko made her solo debut at the Royal Albert Hall in February 2024 to a sold-out audience and in June 2024 performed live on BBC Radio 3 as the featured artist on 'Tune In' with Sean Rafferty. Rieko is currently the Constant & Kit Lambert Junior Fellow and an Artistic Diploma student at the RCM, supported by the Help Musicians Postgraduate Award and The Musicians' Company. She currently studies with Dina Parakhina and Sofya Gulyak. Her first fellowship showcase in November 2023 was dedicated to Japanese composers, and Rieko performed for the Japanese Ambassador of UK in May 2024.

Born in Tokyo and growing up in Sydney, Rieko moved to London to pursue her dreams as a performer. She is a recipient of many awards including the Philharmonia MMSF Instrumental Fellowship Award, the RCM Scholar Award, the Nosward Charity Award and Bliss Trust Scholarship, the Busby Musical Award and the Henderson Travellers Scholarship. She is currently a DEBUT Classical Horizon Artist, actively working to promote classical music to a wider audience.

Rieko is also passionate about composing music. Influenced by the works of Olafur Arnalds, Hania Rani and Ryuichi Sakamoto, her style flows between minimalistic and neoclassical, enhanced by electronic tracks and live manipulation of sound. Her most recent works (*Sunflower Fields*, *Oji-chan no tame ni*, *Quiberee Bay*) have been performed by world-class musicians at multiple venues, such as the Shoreditch Treehouse, Brunel Museum and RCM as part of FestivALL in 2023 and 2024. Her upcoming performances include a solo piano recital at St James' Piccadilly on 12 of October 2024.

Delyth Field

Delyth Field is a fourth-year undergraduate composer at the RCM. She is an LSO Soundhub composer and the winner of 2021 NCEM Young Composer Award. In October 2023, she was selected for a scheme to write for the Magnetic Resonator Piano, an electronically augmented acoustic piano. She has participated in masterclasses with Gabriel Prokofiev and Toshio Hosokawa. Delyth has produced the visual installation for MusicFest Aberystwyth and has scored the short film *Portrait* (2024).

Teodora Serbanescu

Teodora Serbanescu is a digital storyteller and designer currently undertaking her Master of Art (Digital Direction) at the Royal College of Art. Her works have been showcased in numerous venues in the UK and Europe, including the Ircam Centre Pompidou in Paris, Truman Brewery Studio London and Holy Art London.

Bethan Hancock

Bethan Hancock is a digital artist currently studying Master of Art (Digital Direction) at the Royal College of Art. Her works have been exhibited throughout the UK and Europe, most notably at IRCAM Paris and Beacons Cymru Music Summit.

AURORA HARMONICA: MUSICAL CANVAS OF NORTHERN SKIES

Thursday 4 July, 6pm

Performance Hall

Lucilla Rose Mariotti Carne Trust Junior Fellow

Repertoire to include:

Sibelius Piano Trio in A minor, 'Hafräsk', JS207

Grieg Andante con moto in C minor

Trad (arr The Danish Quartet) Selection from 'Wood Works'

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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RCM CHAMBER MUSIC

Tuesday 2 July, 1.05pm

Performance Studio

JS Bach (1685–1750)	French Suite no 3 in B minor, BWV 814	14'
	<i>i</i> <i>Allemande</i>	
	<i>ii</i> <i>Courante</i>	
	<i>iii</i> <i>Sarabande</i>	
	<i>iv</i> <i>Anglaise</i>	
	<i>v</i> <i>Menuett I</i>	
	<i>vi</i> <i>Menuett II</i>	
	<i>vii</i> <i>Gigue</i>	

Huan Zhang piano

Beethoven (1770–1827)	Six Variations op 34	11'
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Haitong Fu piano

Scarlatti (1660–1725)	Piano Sonata in B minor K27	3'
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Brahms (1833–1897)	Piano sonata no 3 op 5 in F minor	8'
	<i>i</i> <i>Allegro maestoso</i>	

Zhao Zhang (b 1964)	Hani Love Story	5'
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Xindi Zhu piano

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RCM SAXOPHONE ENSEMBLE

Tuesday 2 July 2024, 7.30pm

Amaryllis Fleming Concert Hall

Kyle Horch director

Sam Scheer conductor

RCM Saxophone Ensemble



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Tuesday 2 July 2024, 7.30pm | Amaryllis Fleming Concert Hall

Kyle Horch director

Sam Scheer conductor

RCM Saxophone Ensemble

Holst (arr Gary Bricault) (1874–1934)	Brook Green Suite <i>i</i> Prelude: Allegretto <i>ii</i> Air: Andante <i>iii</i> Dance: Allegro	8'
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Clare Loveday (b 1967)	Revolution Envy	7'
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Steve Reich (arr Susan Fancher) (b 1936)	New York Counterpoint <i>i</i> Movement I (Fast) <i>ii</i> Movement II (Slow) <i>iii</i> Movement III (Fast)	11'
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Yasuhide Ito (b 1960)	La Danza di Terra (UK premiere)	6'
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INTERVAL

Nicola LeFanu (b 1947)	In the Forests of the Night (London premiere)	15'
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Ian Stewart	Concerto Grosso 1 <i>i</i> Allegro <i>ii</i> Adagio <i>iii</i> Allegro	15'
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The purpose of the Saxophone Ensemble is to give RCM saxophone students an opportunity to experience the sound of the whole family playing together in a choir formation (Adolphe Sax, of course, originally envisioned the saxophone not as a single voice but as a family of instruments), and to bridge the gap between chamber and large ensemble learning. The ensemble gives saxophone students more experience working within a conducted context, also forming an umbrella within which works for odd numbers of saxophones or which engage the saxophone in unusual chamber formations – which might be overlooked by other college ensembles – can be performed. Where possible, the ensemble aims to make its own contribution to the repertoire for saxophone. Finally, the ensemble is a highlighted place for the RCM saxophone students to showcase their work in performances within and outside of the College.

Directed by Kyle Horch and conducted by Sam Scheer, the RCM Saxophone Ensemble marks the 150th anniversary of RCM alumnus Gustav Holst in an arrangement of his *Brook Green Suite*. The Suite was composed towards the end of Holst's life in 1933 during a stay in hospital. Written for the junior orchestra at St Paul's Girls School, the work is mature in style but easy enough for his pupils to perform. It was probably named after Brook Green, the location of his wedding to his wife Isobel in 1901 and because of its proximity to the school.

Revolution Envy was inspired by events in South Africa in 2015. Amongst these events, university students around the country took part in protests against an increase in tuition fees. This was known as #FeesMustFall. During this piece, the octet plays as a complete ensemble at times, but often the players are divided into sections – usually two saxophone quartets.

New York Counterpoint was composed during the summer of 1985. The piece is a continuation of the ideas found in Reich's earlier work *Vermont Counterpoint* where a soloist plays against a pre recorded tape of themselves. This arrangement is for saxophone quartet and pre-recorded tape. The work is in three movements played without a pause. The changes of tempo are abrupt and there is an ambiguity between whether the listener hears measures of three groups of four quavers, or four groups of three quavers.

Yasuhide Ito's *La Danza di Terra*, makes its UK premiere this evening. The work contains sections of lively dance patterns with a Celtic feel, interspersed with contrasting syncopation and rhythmic variations.

In the Forests of the Night is a fantasia for saxophone. The composer Nicola LeFanu chose to write for the saxophone because she loved it 'for its combination of power and agility, strength and expressivity'. The title comes from William Blake's *Tiger tiger burning bright / In the forests of the night*. The work

explores this potent sound world of light and dark. The harmony is often enriched by microtones, and this is especially apparent in the lyrical solo lines. Which are like paths through a forest.

Ian Stewart is a multifaceted musician whose compositions reflect the influences of ambient, psychedelic folk and Celtic music, as well as Baroque and 19th century classical music. Concerto Grosso 1 was originally conceived for an ensemble of violins and violas. The work has elements of traditional concerto grosso style, and includes many flavours ranging from thoughtful Mediterranean music to pulsating punk rock. Of the work, Ian has written: 'It is a traditional concerto grosso in the sense that sections played by the full ensemble are contrasted with sections played by a smaller group or soloist. The form is also traditional, three movements in the sequence: Fast – Slow – Fast. Unlike the traditional Concerto Grosso however, the concertino group here is not fixed. The piano was added to the saxophone ensemble version, as I had in mind the sound of the many 20th century works composed for brass and piano.'

Kyle Horch

Kyle Horch studied with Frederick Hemke at Northwestern University in Chicago, and with Stephen Trier at the Guildhall School of Music and Drama. He made his London debut at the Purcell Room in 1989, and since then has performed as a soloist and chamber musician at many venues in Britain and abroad. His recordings *ChamberSax*, *AngloSax*, and *Fairy Tales* have received international praise: 'This is a stunning album.' *American Record Guide* (for *AngloSax*). As a freelance musician, he has performed in concerts, broadcasts, tours, and recordings with Royal Philharmonic Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, Royal Opera House, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Bournemouth Symphony Orchestra, Birmingham Royal Ballet, Rambert Dance Company, the chamber ensembles Counterpoise, Flotilla and Art Deco Trio, and Michael Law's Piccadilly Dance Orchestra amongst others. He has been a saxophone professor at the RCM since 1991. He has given masterclasses in Britain, France, Holland, Italy, Ireland, Norway, Belgium, Switzerland, Hungary, Singapore, Australia, and the USA.

Sam Scheer

Sam Scheer is a postgraduate conductor at the RCM where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had masterclasses with Sir Andrew Davis, Martyn Brabbins and Vasily Petrenko. Sam is the founder and Music Director of The Campanella Orchestra, comprising musicians from London conservatoires. With Campanella Sam has conducted major symphonic works, which include Shostakovich's Ninth Symphony, Rachmaninov's Second Symphony and Stravinsky's *Firebird*. With Campanella he has performed concertos with some of the country's most exciting young soloists. Recently Sam has enjoyed close relationships with non-professional orchestras, being a regular conductor for both Benslow Music's chamber orchestra course and Sue Hadley's orchestral playdays. Experience with student ensembles include the University of London Symphony Orchestra and Hertfordshire County Youth Orchestra.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894, and has been recognised as the leading conservatoire in the world in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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RCM Saxophone Ensemble

Emilija Auskalnyte
Rosemary Ball
Lucia Breslin
Katie Bunney
Annabella Chenevix Trench
Lydia Cochrane
Alex Dani
Oliver Lee
Paco Lee
Nicole Micheli
Maya Mitra
Leopoldo Mugnai
Matthew Stringer
Ethan Townsend
Xiaodong Wang
Maddie Wegg
Jingqian Xiu
Yajing Zhang

Lan Hu (piano)

RCM BRASS ENSEMBLE: SCALING THE HEIGHTS

Wednesday 3 July 2024, 6pm | Amaryllis Fleming Concert Hall

Amos Miller director
RCM Brass Ensemble

Matthew Martin *A Finite Expanse* (world premiere)
R Strauss (arr Jay Friedman) *An Alpine Symphony*

Head of Brass Amos Miller directs the RCM Brass Ensemble in an arrangement of Richard Strauss' epic journey through the mountains: *An Alpine Symphony*. In this monumental tone poem, Strauss portrays 24 hours in the Alps with a depiction of nature in all its beauty and terror: forests, streams and meadows give way to giddy climbs and treacherous storms before peace is restored at last. Embark on this musical quest with the RCM's intrepid brass musicians in what is sure to be a thrilling performance.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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Wednesday 3 July 2024, 6pm

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RCM BRASS ENSEMBLE: SCALING THE HEIGHTS

Wednesday 3 July 2024, 6pm | Amaryllis Fleming Concert Hall

Amos Miller director
RCM Brass Ensemble

Matthew Martin (b 2000)	A Finite Expanse	10'
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R Strauss (arr Jay Friedman) (1864–1949)	An Alpine Symphony	45'
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The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The group consists of musicians from all years at the College.

The concert begins with a world premiere by RCM composer Matthew Martin .
Matthew describes *A Finite Expanse* as:

A claustrophobic landscape of sound, sporadically punctuated by noisy, granular articulations which gives way to an evolving, layered harmony built of climatic, dense walls of sound. As the piece takes a tour along and around these monolithic walls, these articulations become increasingly scarce and the harmony aligns and detaches, creating an evolving sound-world of dense harmony. Momentarily, this density gives way to moments of brightness and light, shining through the colossal walls of sound before submerging back into the texture. *A Finite Expanse* use quarter-tone harmony, drawing pitches from between the notes of the piano to create new colours and sounds.

The last of Richard Strauss's tone poems, *An Alpine Symphony* musically depicts a mountain-climbing expedition from the composer's childhood. The scenes detail the perilous and awe-inspiring journey with snow-capped peaks, a cascading waterfall, and a furious thunderstorm. Although performed as one continuous movement, *An Alpine Symphony* has distinct sections which describe each phase of the Alpine journey. The score includes the following section titles:

Nacht (Night)
Sonnenaufgang (Sunrise)
Der Anstieg (The Ascent)
Eintritt in den Wald (Entry into the Forest)
Wanderung neben dem Bache (Wandering by the Brook)
Am Wasserfall (At the Waterfall)
Erscheinung (Apparition)
Auf blumigen Wiesen (On Flowering Meadows)
Auf der Alm (On the Alpine Pasture)
Durch Dickicht und Gestrüpp auf Irrwegen (Through Thickets and Undergrowth on the Wrong Path)
Auf dem Gletscher (On the Glacier)
Gefahrvolle Augenblicke (Dangerous Moments)
Auf dem Gipfel (On the Summit)
Vision (Vision)
Nebel steigen auf (Mists Rise)
Die Sonne verdüstert sich allmählich (The Sun Gradually Becomes Obscured)
Elegie (Elegy)
Stille vor dem Sturm (Calm Before the Storm)
Gewitter und Sturm, Abstieg (Thunderstorm and Tempest, Descent)
Sonnenuntergang (Sunset)
Ausklang (Quiet Settles / Epilogue)
Nacht (Night)

Amos Miller

Amos Miller studied trombone at the Royal Academy of Music with John Berry, Eric Crees, Denis Wick and Ian Bousfield and completed the jazz course at the Banff Center for the Arts in Canada. He is a founder member of internationally acclaimed Onyx Brass, and has combined the post of principal trombone with the Royal Ballet Sinfonia with a busy freelance career. He has worked as guest principal trombone with some of the UK's leading orchestras including the London Philharmonic, London Symphony, Philharmonia, BBC Symphony, English National Opera, Royal Opera House, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, BBC Scottish Symphony and London Sinfonietta. He has also worked with esteemed conductors and soloists, such as Bernard Haitink, Vladimir Jurowski, Sir Colin Davis, Marin Alsop, Sir Simon Rattle, and Sakari Oramo amongst others. He has played on numerous film soundtracks, including *Lord of the Rings*, *Harry Potter*, *Terminator* and *Superman*, and has accompanied an eclectic range of popular music stars including Kylie Minogue, Chaka Khan and Jarvis Cocker. Amos is the co-author of *Time Pieces for Trombone* (ABRSM), the author of *A New Tune a Day for Trombone* (Boston Music Company), and was elected an Associate of the Royal Academy of Music in 2000. He was previously Head of Brass at the Royal Birmingham Conservatoire before being appointed Head of Brass at the RCM.

Matthew Martin

Matthew Martin studied composition as an undergraduate at the Royal Northern College of Music (RNCM) in Manchester with Steven Daverson. It was here that he developed his music style, working closely with other student musicians as well as in a workshop with the Piatti Quartet and a masterclass with Anna Thorvaldsdottir. A highlight of his final year was the performance of his work *Façade* with the RNCM Symphony Orchestra at Bridgewater Hall. Matthew is now studying at the RCM with Kenneth Hesketh and Nicholas Moroz, where he is supported by the Nancy Wolfer Scholarship. Drawing from a wide range of influences, from Lachemann to Bach and Frey to Fernyhough, his style is eclectic, drawing inspiration from both contemporary techniques and traditional idioms, and he looks forward to developing this at the RCM. His style has a strong emphasis on noise and extended performance technique while staying grounded with a strong, colourful, harmonic foundation.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894, and has been recognised as the leading conservatoire in the world in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**

Horn

Amadea Dazeley-Gaist

Amelia Lawson

Derry Sowinski

Hannah Spry

Tom Findlay

Alex Harris

Henry Lok

David Wheeler

Lucas Boardman

Oscar Horan

Seb Barley

Yujie Zhao

Jack Bradley-Buxton

Trumpet

Evan Scott

Eoin O’Gorman

Jake Humphrey

Stone Tung

Joshua Cusworth

Ed Smith

Callum Robb

Olivia Wild

Josie Sleigh

Alex Grey

Becky Strentz (flugel)

Trombone

Robyn Anderson

Meggie Murphy

Milly Deering

Andrew Wilson

Adam Milum

Jose Teixeira (bass)

Euphonium

James Parkinson

Pau Hernandez Santamaria

Tuba

Elliott Milum

Sean Linton

Adam Zadi

Joseph McLennan-Parish

Timpani

Lewis Blackwood

Percussion

Beste Gurkey

Harry Gong

George Threadgold

Organ

Christopher Hughes

Personnel correct at the time of going to print.

Italics denote section principals.

Sunday 25 August

PROM 46: HOLST'S THE PLANETS

7.30pm | Royal Albert Hall

Sakari Oramo conductor

Anu Komsi soprano

RCM Symphony Orchestra | **Sibelius Academy Symphony Orchestra**

RCM Chamber Choir

Nicholas Chalmers RCM Chamber Choir director

Sibelius The Wood Nymph op 15

Lara Poe Laulut maaseudulta 'Songs from the Countryside' (BBC commission: world premiere)

Holst The Planets op 32

The Royal College of Music Symphony Orchestra makes its debut at the BBC Proms in one of the fastest-selling concerts of the season. If you missed out on tickets, never fear: Promming tickets are available from 10.30am on the day of the concert, and the event will be broadcast on BBC Radio Three and BBC Radio Four, as well as being available on BBC Sounds and BBC iPlayer.

Royal College of Music alumni are at the heart of this programme, which represents a collaboration with the Sibelius Academy. Gustav Holst's orchestral suite evoking the astrological associations of the planets represents one of classical music's most extraordinary acts of imagination, and RCM alumna Lara Poe unveils a brand-new work for soprano and orchestra channelling haunting Nordic cow-calling traditions. The concert opens with music from conductor Sakari Oramo's home country of Finland, the looping repetitions of Sibelius' The Wood Nymph leading us into a seductive woodland. This programme will be repeated on Sunday 1 September at Helsinki Festival's closing concert.

Tickets: Promming tickets: £8 (inclusive of fees).

For tickets please visit bbc.co.uk/promstickets

For Helsinki Festival tickets please visit helsinkifestival.fi



ROYAL

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OF MUSIC

London

AURORA HARMONICA:
MUSICAL CANVAS OF NORTHERN SKIES
LUCILLA ROSE MARIOTTI
Carne Trust Junior Fellow
Thursday 4 July, 6pm
Performance Hall

AURORA HARMONICA: LUCILLA ROSE MARIOTTI

Thursday 4 July, 6pm, Performance Hall

Traditional (arr The Danish String Quartet)	Selection from 'Wood Works'	4'
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Lucilla Rose Mariotti violin

Annisia Gybel violin

Elena Accogli viola

Marion Portelance cello

Grieg (1843–1907)	Andante con moto in C minor	12'
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Sibelius (1865–1957)	Piano trio in A minor 'Hafräsk' JS207	21'
	<i>i Allegro maestoso</i>	
	<i>i Andantino</i>	
	<i>iii Scherzo. Vivace</i>	
	<i>iv Rondo</i>	

Lucilla Rose Mariotti violin

Marion Portelance cello

Thomas Kelly piano



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Programme details correct at time of going to print.

Tonight, experience a concert where music and visuals harmonise to paint the awe-inspiring beauty of the Nordic skies.

Aurora Harmonica: Musical Canvas of Northern Skies brings together a trio and a quartet ensemble to perform pieces inspired by the beauty and mystery of Nordic skies. This unique concert transcends traditional boundaries, combining live music with immersive visuals. Using the RCM Studios and theatre department, the concert will feature synchronised stage lighting and projected images and videos to enhance the audience's sensory connection to the music, drawing them into the atmospheric Nordic landscapes.

Central to the program are Sibelius's Piano Trio in A minor, 'Hafräsk', composed during his youthful summers in the Finnish archipelago, and Edvard Grieg's Andante con moto in C minor, which add depth and contrast to the performance. Also featured is a lively dance tune from the *Wood Works* album by The Danish Quartet, reflecting the vibrant folk traditions of Denmark and their echoes of Irish jigs.

Lucilla Rose Mariotti

Italian violinist Lucilla Rose Mariotti is studying for her Artist Diploma at the RCM with Itzhak Rashkovsky. She has performed as a soloist with orchestras including the Orquesta Sinfónica Simón Bolívar de Venezuela under the baton of Maestro Rodolfo Saglimbeni, Bohuslav Martinů Philharmonic Orchestra under the baton of Tomáš Netopil, Czech Philharmonic Orchestra Pardubice, Südwestdeutsche Philharmonie Konstanz, Kensington Philharmonic Orchestra, Hayden Chamber Orchestra, Harlow Symphony Orchestra, Francigena Chamber Orchestra, Strings of Maderna Orchestra, Florence Symphonietta, and Orchestra Classica di Alessandria. In 2022, she was a soloist with the New English Concert Orchestra at the Battle Proms Concerts at Blenheim Palace, Burghley House, Hatfield House, and Highclere Castle. At the RCM, she was privileged to perform with Maxim Vengerov and the Oxford Philharmonic at the Royal Albert Hall. In 2021, she gave the Italian premiere of Thomas Linley Jr's Violin Concerto in F major.

As a recitalist, she has performed at Wigmore Hall, Sale Apollinee of La Fenice Theatre (Venice), Pitti Palace (Florence), Lerici Music Festival, Bloomsbury Festival, London's V&A Museum, Giardini La Mortella (Ischia), Villa Lante (Rome), the Italian Institute of Culture (Budapest), Brera Museum (Milan), Piaggio Foundation Museum, and the Weill Recital Hall of Carnegie Hall (New York). She also performed at the Royal Palace of Gödöllő (Hungary), where she gave the world premieres of pieces by Alfredo D'Ambrosio recorded live on a DVD by Achord Pictures.

Lucilla Rose is also a chamber musician, and in 2023 was chosen to participate in the International Musicians Seminar Prussia Cove in Cornwall. In 2020 and 2023, she participated in the European Festival of Soloists project, organised by the Delegation of the European Union in conjunction with El Sistema as an Italian representative. Her performances have been broadcast by the Vatican Radio, Czech Radio, and Venice Classic Radio.

Lucilla Rose has participated in competitions including the Josef Muzika International Violin Competition and the ESO Young Soloist Competition in Eastbourne, where she won first prize and the St Cecilia Bequest Award for the best performance by a musician under 18. In 2019, she was awarded the Maura Giorgetti scholarship after winning the Filarmonica del Teatro alla Scala Young Musicians Competition. Recently, she has won first prize at the Violins & Soul competition at the Amadeus Festival in Vienna, receiving also a two-year loan of a 1709 Antonio Stradivari violin from the Goh Family Collection. She is supported by Help Musicians and the Albert Cooper Music Charitable Trust and is a 2023 Boise Scholar. In 2024, she received the Alma Musica Daniele Gay Award, and is honoured to be the RCM 2023–24 Carne Trust Junior Fellow.



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
End of Year Concert and Graduation

Guest of Honour
Linton Stephens
Musician/Broadcaster BBC R3

Saturday 6 July 2024, 2.30pm
Amaryllis Fleming Concert Hall

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Percussion Ensemble	Cameron Sinclair <i>conductor</i>	
Philip Glass	Águas da Amazônia	7'
arr Third Coast Percussion	<i>i Japura River ii Madeira River</i>	
arr James Ancona	Metheny Dream	4'
based on themes from <i>Letter from Home & First Circle</i> by Pat Metheny		
Chamber Choir	Joy Hill <i>conductor</i>	
Rachmaninov	Vespers op37 <i>vi Bogoroditsye Dyevo</i>	3.5'
Ēriks Ešenvālds	Only In Sleep (text: Sara Teasdale)	5'
Brass Dectet	Torbjörn Hultmark <i>conductor</i>	
Urania Wooge arr Hultmark	A Bungled Bugle Woogie	3.5'
Torbjörn Hultmark	A Fanfare for Ukraine	1'
Jan Koetsier	Brass Symphony op80 <i>i Allegro</i>	5'

Speech and Presentation of JD Graduates and Prizes
 Miranda Francis *Head of Junior Programmes*

Guest Speaker:
 Linton Stephens

Symphony Orchestra	Jacques Cohen <i>conductor</i>	
Saint-Saëns	Samson and Delilah <i>Bachanale</i>	8'

Leavers July 2024

Andrew Ah-Weng
Akbar Ali
Eva Al-Shimmeri
Jessie Angeloro
Imogen Atkinson
Livia Bayley
Amalia Beeko
Ben Bown
Cailin Breslin
Leon Bricht
Oliver Brown
Lucy Butlin
Katarina Calic
Maddy Chassar
Heskeith
Archie Chettleburgh
Elsa Chung
Joshua Clark
Megan Clarke
Ellie Curson
Victoria de Melo
Jacob Dyakonov
Lachlan Edwards
Hector Elwes
Jinzi Feng-Huang

Koko Fish
Snow Gibb
Eva Gowen
Shreya Grover
Lukas Hall
Noah Hall
Charlie Jang
Rhea Jo
Jame Jones
Colin Kang
Ola Kiezun
Damian Kok
Dorcas Kok
Helena Landis
Sean Lau
Rachael Leary
Fernando Lee
Anna May-Francis
Esme McPartland
Methu Menuwara
Theo Moran
Nathan Ng
Sayuri Okunushi
Anne-Mei Ong
Lillia-Rose Pirie

Sophie Pugsley
Vivek Dinesh Ramanan
Miranda Robertson
Ellen Roff
Charlie Rose
Amélie Sainsbury
Sam Saxton
Toby Shephard-Blandy
Cyrus Tahbaz
Michael Tao
Arion Thompson
Arabella Thornton
Liana Tian
Mayle Velasco
Daniel Wang
Lixuan Wang
Kendra Wilberforce
Jaime Wong
Victoria Young
Antonia Zadrag
Gabiella Zailer-Fletcher
Haolin Zhao
Chloe Zhou

Adjudicated Awards

Joan Weller Composition Prize
Luca Boston

Chamber Music Prize
Matty Oxtoby, Peter Ryan, Gabriel Ward

Marjorie Humby Prize
Emily Elliott

Ruby White Prize
Matteo Nacher Saltara

Hugh Bean String Prize
Ray-Chinh Le

Freda Dinn and Ida Mabbett Prize
Peter Ryan, Isaac Skey

Gordon Turner Prize
Miranda Robertson

Gordon Turner Harp Prize
Liam Ko

Angela Bull Piano Prize
Jerry Liu

Barbara Boissard Junior Concerto Prize
Aiden Bhak

Peter Morrison Concerto Prize
Emilia Gahan

Humphrey Searle Prize
Josh Clark

The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust, the Victor Ford Foundation and the Wrightson Trust for their generous support.

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Miranda Francis *Head of Junior Programmes*

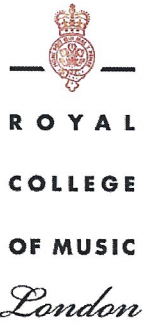
Gill Redfern *Operations Manager*

Anna Waszak *Administrative Coordinator*

John Mitchell *Performance Manager*

Orchestra Assistants

Lucas Boardman, Stephen Brown, Tom Hutchison, Henry Morley



Junior Department

Young Artists Concert

Saturday 6 July 2024, 12pm
Performance Hall

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Ireland

Phantasie Trio

10'

Aurelia Walker *piano*
Richard Eichhorst *violin*
Madeleine Murray *cello*
Neil Roxburgh *tutor*

Kodaly

Duos for Violin and Cello op7 (1914)

8'

i Allegro serioso non troppo

Haolin Zhao *violin*
Megan Clarke *cello*
Hilary Sturt *tutor*

Monteverdi**Beatus Vir**

9'

Advanced Vocal Ensemble

Joy Hill *conductor*Elsa Chung & Katriona Calic *violin*Ola Kiezun *cello*Edward Stancombe *organ*

Olivia Busslinger

Harriet Cobb

Sophia De Reyes Mezbur

Emilia Gahan

Miranda Robertson

Michelle Teibo

Akbar Ali

Dominic Detre

Ben Greenwood

Gabriel Ward

Benet Casablanclas**Haiku**

2.5'

Martin

Trio sur des mélodies populaires irlandaises

5'

*i Allegro moderato*Matty Oxtoby *piano*Peter Ryan *violin*Gabriel Ward *cello*Neil Roxburgh *tutor*

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